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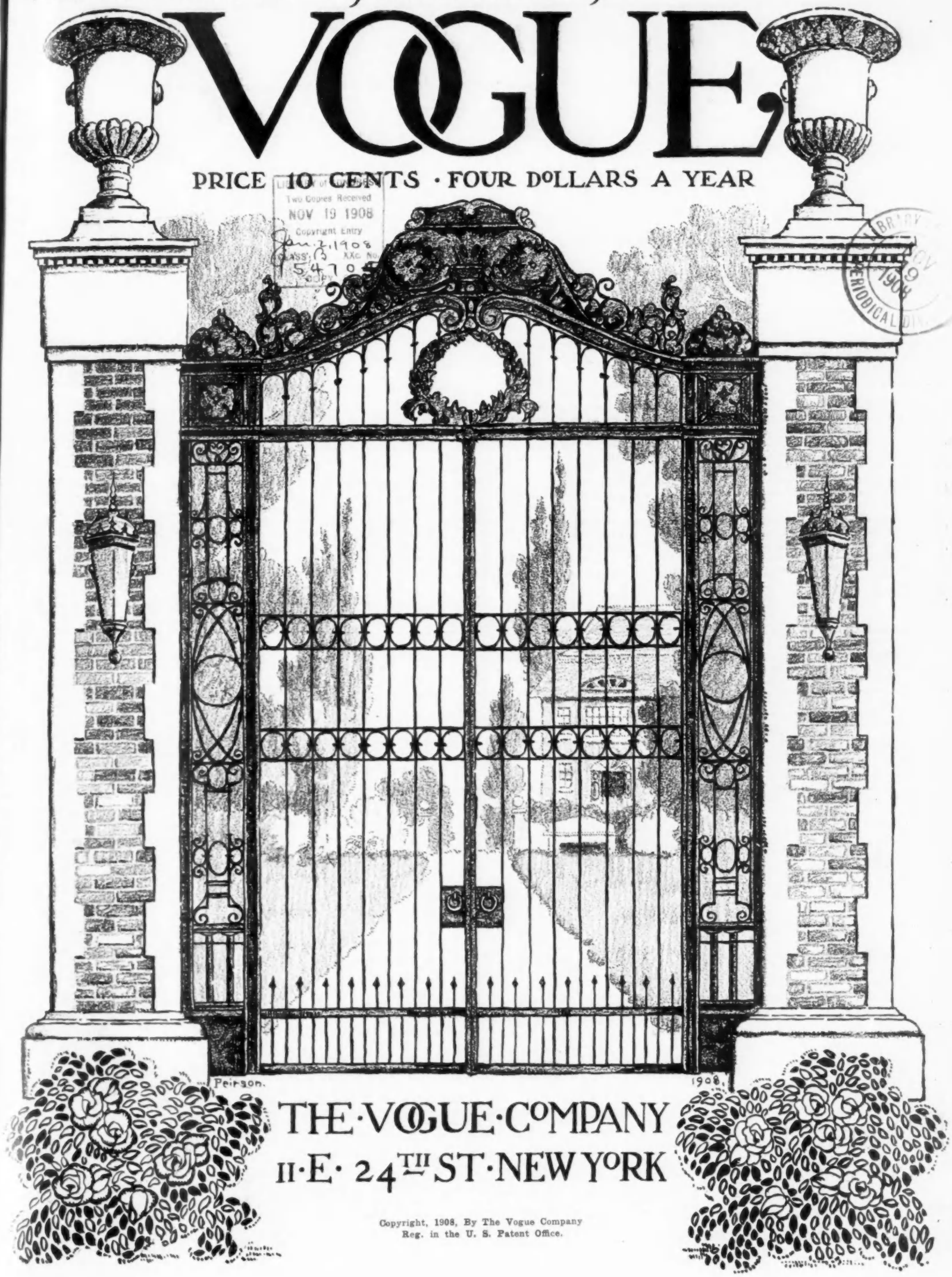

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Gifts Number

3 December---With Charming Water Color insert of Billie Burke, as a gift to Vogue readers. Price 25 Cents, All Newsstands.

THIS number will be one of the most beautiful issues Vogue has ever produced. Bound in a handsome colored cover and containing a reproduction, in full colors, printed on pebbled paper, from an original drawing by Jean Parke of Miss Billie Burke, who is one of the most popular young women of the stage, and who is now playing a successful engagement in "Love Watches," at the Lyceum Theatre, New York.

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BEAUTIFUL LARGE GEORGETTE MODEL

FROM MME. NACE

THE ILLUSTRATED MODELS

AMong the new ostrich novelties, the gorgeous boa effects are the latest, and doubtless the most exclusive, and are really the ideal thing for effectively decorating one of the very large, picturesque models so much in vogue at the present moment. An over-popularity of this garniture is precluded at the outset, owing to the almost prohibitive prices asked for the very handsome boas, only the best material being available.

The Georgette model reproduced on the Supplement cover shows a particularly superb specimen in pure white, forming the sole trimming on a stunning shape of supple French felt in a deep tone of framboise écrasée. This new tone, which ranges among the favorites of the season, is exactly what the name implies, the warm, soft tone of the crushed raspberry, with a faint, whitish surface.

The crown is tall, and shaped in Incroyable style—more slender at the top than at the base—and the brim droops almost imperceptibly at the front and a trifle more so at the right side and back, whereas it is bent up a little at the (broader) left side, showing the facing of supple velvet in a deeper tone of the same color.

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Extremes of style may come and go, but there is always a pronounced undercurrent towards the preference of rich simplicity, where the beauty of the material employed counts most. One of the smartest and most effective representatives of the class of conspicuously simple, though undeniably elegant, headgear—a recent Camille Roger design, from Altman's—is pictured in this illustration. The development is the simplest one can imagine, but the clever choice and combination of the material is admirable. The crown of the large, beautifully shaped hat is extremely voluminous, or rather, is rendered so by the compact mass of soft, snow-white marabout plumage, which swathes it, and in marked contrast with the fluffy white is the rich, somber black of the velvet covering both sides of the brim, which droops all around except at the left side, where it is rolled up in a modified form of the famous Rubens revers. A huge, square buckle of oxydized silver is the only garniture employed in this model. It is caught down at the left side of the crown with a big, soft puff of the marabout, and reaches almost to the top of the crown.

CARNATION HAT PIN

THE FRENCH HAT BOX

In every part of the civilized world the French model hats may be found, but they are sometimes subjected to weeks of traveling, before reaching their destination, and they must, of course, be packed so that no harm can be done to the delicate feathers, flowers, ribbons and laces forming the trimming, and to the frail beauty of the materials of which they are made.

The box which is illustrated in two views on this page is the receptacle the French designers use for shipping the masterpieces of their skill to other countries. It is made of strong wood, and is finished with a closely fitting cover, joined to it by means of hinges, small brass hooks for closing it, and a handle for conveniently carrying it. Inside the box is softly lined with tissue paper, so that the hat to be shipped does not come in contact with the wood, and a clever device—a wooden peg, holding a wire hat rest—is placed on the front of the box, inside, over which the hat is firmly fastened by means of large pins. Thus equipped, even the most perishable hat will not suffer from a long voyage, and will reach its destination in a perfect condition.

NATURAL FLOWER HAT PINS

Decidedly new and lovely are the hat pins illustrated here. You will notice that both the rose and the carnation, which decorate the pins, are absolutely perfect in shape, "exactly like real."

This is not in the least surprising, for the flowers are real, and their beauty of form and coloring, otherwise so very perishable, is maintained for indefinite time, and will never wither. This is achieved by a special process; the flower, when fresh, is mounted to a long pin run through the centre, and is then dipped into a hot, metalized fluid; this preserves the shape and color of the flower to perfection, coating it with a thin layer of silver or gold, through which the original tints shimmer in wonderful softness. Flowers of all kinds—large Parma violets, anemones, pansies, etc.—are shown in this development, in the shape of brooches as well as hat pins, and represent one of the loveliest Parisian novelties.

CAMILLE ROGER MODEL FROM ALTMAN'S

ROSE HAT PIN

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UPPER FIGURE. — Pure Boucher lines, only slightly modified to conform to the present-day styles, are demonstrated in the stunning Marie Louise model from Renard's, for which soft French felt in deep, dull black beaver and rich, lustrous Ottoman silk in a delicate robin's-egg blue furnished the material. The large, extremely wide crown is made of the French felt, while the brim is smoothly covered with the soft blue silk, and finished with a beaver facing—an exceptionally smart combination. As the headsize is not overly large, the brim rests on, not over, the head, leaving the entire side and back arrangement of the coiffure exposed, and as it droops slightly in the front and back, an exceedingly becoming new silhouette is created. The trimming is simplicity itself, and permits a full view of the lovely contours of the hat. It consists merely of a tall, fluffy touffe of marabout disposed over the middle front of the brim, from which rise long, beautifully curved, soft, black heron aigrettes, spreading like a large fan in all directions, and looking like a gorgeously embroidered relief design on the pale blue background furnished by the Ottoman covering the brim.

LEFT FIGURE.—The keynote in this Georgette model is the almost severe simplicity which is shown in its development. The shape is very large, and shows smartly elongated sides, which create a particularly effective contour, and it is smoothly covered on both sides with heavy, almost glossless moiré antique in a beautiful greenish-gray tone of taupe. The crown is in tymbal style, and rather insignificant in comparison with the abnormal proportions of the brim; in fact, it merely serves for disposing of the trimming in the most advantageous manner. As to the brim, it shows a slight tendency to [illegible] upward throughout its circumference, [illegible] develops into a sharp, narrow revers at [illegible] right side, and it is intended to be [illegible] deep over the head. Six long, exceedi[illegible] fine ostrich plumes in dull, sombre [illegible] of taupe are distributed over the cr[illegible] drooping softly over it in all direct[illegible] Their softness and grace impart them[illegible] to the entire ensemble, and accentuate [illegible] exquisite outlines of the hat to a mar[illegible] degree. A large bow of wide, black ve[illegible] ribbon is fastened over the stems of [illegible] plumes, decorating the right side of [illegible] model, and forms a harmonious finishi[illegible] touch.

RIGHT FIGURE.—It is too bad that the exquisite coloring of this chic Virot turban (from Meyer's) cannot be seen in the illustration, for it is really very smart, and directly responsible for the stunning effect the entire hat produces. The outlines of the shape are lovely and very becoming—slightly oval, and quite high, producing an entirely new profile line, as the turban is adjusted deep over the head of the wearer. The entire surface of the model is covered with the tiny breast feathers of heron in softest tones of gray, intermingled with downy marabout in a delicate, dull shade of tapestry blue, and in marked contrast with these two tints is the coloring of the superb bird, which is airily posed over the left side of the brim portion, constituting the sole trimming. It displays the most wonderful tones of metallic blue, green and copper on the wings, while the head is of deep black velvet plumage, and it is supplemented with a long, filmy touffe of white paradise aigrettes, extending far beyond the brim in a horizontal position.

VOGUE'S MILLINERY EXHIBITION IN OTHER CITIES

IN the interest of this department there was held at 373 Fifth Avenue, New York, at the opening of the season, an exhibition of French model hats which were especially imported by Vogue for the purpose. This exhibition was so successful that it has been decided to give similar ones in a number of the larger cities of the United States. The models which are now being shown were purchased in October and are the very latest French importations for winter wear. Milliners and others interested in viewing this attractive collection of models are cordially invited to attend the exhibition when it reaches their city. A card of announcement will appear in one of the leading local newspapers of each city while the exhibition is in progress. The route for the next three weeks is as follows: 19 November, Denver, Col.; Albany Hotel—see announcement in Denver Post. 21, 23 November, Omaha, Neb.; Paxton Hotel—see announcement in Omaha Bee. 24, 25 November, St. Joseph, Mo.; St. Charles Hotel—see announcement in St. Joseph, Mo., News Press. 26, 27 November, Kansas City, Mo.; Baltimore Hotel—see announcement in Kansas City Star. 30 November, 1 December, St. Louis, Mo.; Jefferson Hotel—see announcement in St. Louis Post Dispatch. 2, 3 December, Memphis, Tenn.; Gayoso Hotel—see announcement in Memphis News Scimitar. 4, 5 December, Nashville, Tenn.; Maxwell Hotel—see announcement in Nashville Banner. 7, 8 December, Louisville, Ky.; Seelbach Hotel—see announcement in Louisville Times. 9, 10 December, Cincinnati, Ohio; Burnett House—see announcement in Cincinnati Times Star. Further announcements next week.

FRENCH HAT BOX

BOX SHOWING THE HAT IN PLACE

LATE MODELS FROM MARIE LOUISE, GEORGETTE AND VIROT

For descriptions of hats see page 826

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WHOLESALE & RETAIL

DESCRIPTIONS OF FASHIONS

MIDDLE PAGE

LEFT FIGURE.—Afternoon gown of dull green marquisette over self-tone green silk. Rows of tiny gold cord buttons trim in front, in back and on the sleeves. The slashes of the bodice and sleeves are piped with green silk and filled with coarse gold net over green silk. The long, tight cuffs are of gold net, unlined.

SECOND FIGURE.—Street costume of dull blue silk cachemire, made in Empire style. The bodice is trimmed with broad bands of Cluny lace. The yoke border and deeply tucked sleeves are of Flanders net in self-tone; the yoke and collar are of cream-colored chiffon laid in fine folds. The blue Liberty satin sash may be knotted low on the right, as seen in the front view, or else hang in two long ends at the back without encircling the waist, as shown in the back view.

THIRD FIGURE.—Matinée of crêpe de chine, in dull pink, bordered with a double frill of pale pink Liberty satin, and having an under plaiting of pink chiffon. The sleeves are edged with a band of lace, dyed to match the crêpe.

FOURTH FIGURE.—Opera gown of pale lemon colored chiffon broadcloth, with a deep skirt border of elaborate silk embroidery in chrysanthemums of burnt orange with gold spangles over a foundation of yellow net. Bands of pale lemon satin, braided in gold cord, hang over the shoulders and border the tucker. The slashes in the bodice and the pointed tucker are of silk embroidery to match the skirt border. Long sash ends of orange satin ribbon with gold cord loops.

FIFTH FIGURE.—Walking suit of blue-gray cheviot, trimmed with fancy black silk braid. A motif of black braid with a crochet button trims the pointed flap of the coat, and the soft turnover collar of black satin is fastened by a crochet button.

SIXTH FIGURE.—Draped dinner gown of supple satin in baked earth tan, with self-tone net sleeves. In front, a jacket effect is formed by self-tone net, bordered with bands of cerise satin and joined in back by a flat girdle of cerise satin. This gown may be worn either décolleté, as seen in the back view, or with a guimpe of baked earth brown net, as shown in the front view.

SEVENTH FIGURE.—Elaborate tea gown of white embroidered filet net, with a long, straight coat of ivory-white satin, slashed open on the sides and knotted, the ends being finished with silk tassels. The crushed girdle is of pale blue satin.

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UPPER LEFT.—Hand-made waist of fine white handkerchief linen. The front, back, cuffs and collar are beautifully embroidered in three shades of blue. French turban of peacock blue beaver, trimmed with Ottoman silk in two shades of blue, a large cut-steel buckle and two taupe eagle quills.

MIDDLE FIGURE.—Imported French blouse of Irish crochet lace, having long sleeves, which are fastened with Irish crochet buttons. The hat is of black felt, faced with rose du Barry. A large, self-tone, willow ostrich plume surrounds the crown, with three plumes forming a high mount in front.

UPPER RIGHT.—French hand-made blouse of fine baby Irish crochet lace, with an appliqué of heavy Irish lace. Hat of claret Ottoman silk, trimmed with two self-tone willow plumes, drooping to the left and fastened on the right by a chou of Ottoman silk in two shades of claret and a French ornament.

LOWER LEFT.—Elaborate blouse of white net, in heavy and fine qualities, trimmed with an appliqué of both Irish and baby Irish crochet. Hat of black velvet, with a feather crown band of black ostrich knotted on the left, holding two full touffes of fine black aigrettes.

LOWER RIGHT.—Fine hand-made blouse of white handkerchief linen, with heavily raised hand embroidery in white linen floss and insertions of Irish crochet lace. French mushroom hat of Bordeaux Ottoman silk, with a crown band of marten and a large, flaring chou of Bordeaux silk.

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SUITE V

Society

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Ames.—On 12 Nov., at Hathorne, Mass., Major Azel Ames, M. D.

Bogart.—At Goshen, N. Y., 7 Nov., 1908, Catherine Knapp, daughter of the late Orlando M. and Catherine E. Terhune Bogart.

Morgan. — Suddenly, at New Haven, Conn., 14 Nov., the Rev. Dr. G. Brinley Morgan, rector of Christ Church, in the 56th year of his age.

Osborn.—On Wednesday, at her home in this city, 2 Rutherford Place, Stuyvesant Square, Josefa Neilson Osborn, daughter of the late William H. and Hannah Neilson Osborn.

Stewart.—On Saturday, 14 Nov., 1908, Agnes Cornelia, wife of Ira Bliss Stewart and youngest daughter of the late Judge Benjamin Franklin Hall and Abbe Farnam Hall, of Auburn, N. Y.

Willets.—At the residence of her son, Joseph Hewlett Willets, Chicago, Ill., on Saturday evening, 7 Nov., Mary Willets, aged 96 years.

ENGAGED

Doudge-Tate. — Miss Edith Doudge, daughter of the late James R. Doudge, to Mr. Williamson Tate, of Baltimore.

Ferguson-Locke.—Miss Elizabeth Ferguson, daughter of Major Thomas B. Ferguson, former Minister to Norway and Sweden, and Dr. Edwin Allen Locke, of Boston.

Hoy-Wensel.—Miss Nora Hoy, youngest daughter of Mr. James Hoy, U. S. N., to Mr. Pierre Wensel, of Paris.

Leupp-Johnson.—Miss Kathleen Leupp, daughter of Mr. Francis Leupp, Commissioner of Indian Affairs in Washington, to Mr. Reginald Davis Johnson, of Los Angeles.

Manning-Oliver.—Miss Beatrice A. Manning, daughter of Mr. James H. Manning, of Albany, to Mr. Charles Irving Oliver.

WEDDINGS

Caron-Howard.—17 Nov.—Mr. Adolphe de Blois Caron, of Ottawa, Canada, and Miss Mary Montague Howard, daughter of Mr. Charles Marvin Howard, of Brooklyn, were married at the residence of the bride's parents on Tuesday, 17 Nov.

Clews-Livingston.—18 Nov.—Mr. James H. Clews and Mrs. Leta Nichols Livingston were married on Wednesday, 18 Nov., at the country home of the bride's brother, Mr. Romaine C. Nichols, at Bernardsville, N. J.

Kennard-Norris.—14 Nov.—Mr. Howard William Kennard, Second Secretary of the British Embassy, and Miss Harriet Norris, daughter of the late John Norris, were married at the home of the bride's cousin, Mrs. Clarence Wilson, on Saturday, 14 Nov., by the Rev. Roland Cotton Smith. Best man: Mr. Esmond Ovey. A breakfast followed the ceremony. Among the guests were the British Ambassador and Mrs. Bryce, Lieutenant Colonel and the Hon. Mrs. James, Mr. and Mrs. Young, Mr. Mitchell-Innes, Mr. Beresford Hope and the Hon. Mr. Charteris, of the British Embassy.

BAZAAR

The City History Club Bazaar.—On Friday and Saturday, 13 and 14 Nov., a bazaar and entertainment was given at the Plaza Hotel, the proceeds of which went to aid the educational work of the City History Club of New York. President Woodrow Wilson of Princeton made an address, as did also Gov. Hughes and the Hon. Seth Low. A dramatic tea was given on the 13th, at which Miss Ethel Barrymore, Miss Billie Burke, Miss Mary Mannering, Miss Isabel Irving and other actresses poured. The list of authors that read during the evening included Mr. John Fox, Jr., Miss Jessie Lynch Williams, Mr. Percy Mackaye, Mr. Richard Watson Gilder, Mr. Robert W. Chambers, Mr. Frederick Trevor Hill, and Miss Ruth McEnery Stuart. The booths were in charge of the following ladies: Flower booth, Mrs. Ernesto Fabbri, Mrs. Oscar Livingston, and Mrs. Warner Leeds; Dutch booth, Mrs. Lung, assisted by her sisters, the Misses de Peyster, and by Miss Stuyvesant, Miss Anne Van Cortlandt, Miss Gertrude Schuyler, Miss Edith Jay, Miss Josephine Beekman, and Mrs. S. H. Fell; book counter, Mrs. Kate Douglas Wiggin, Mrs. Josephine Daskam Bacon, Mrs. Ernest Thompson-Seton, and Mrs. Arthur Scribner. Autograph copies of books were sold. Miss Katherine Doremus, Miss Beatrice Carpenter, Miss Dorothy Arnold, and Miss Emily McLean also assisted.

OPERA

Metropolitan Opera House.—On Monday, 16 Nov., the opera season opened with Aïda. Among those present were, Mrs. Ogden Goelet, Mr. and Mrs. Philip Lydig, Mr. A. D. Juillard, Mr. E. H. Harriman, Mr. and Mrs. E. Reeve-Merrit, Mr. George Peabody Wetmore, Mr. Augustus B. Field, Mrs. Mary Field Payne, Mr. T. Pearsall Field, Mrs. Mary Penniman, Mr. C. R. Miller, Mrs. Edward Leverick, Mr. Richard Sutro, Mr. Thomas Hastings, Mr. Charles F. McKim, Mr. H. Harkness Flagler, Mrs. S. R. Bertron, Mrs. J. A. Mitchell, Mr. William H. McIntyre, Mrs. Henry B. Hyde, Mr. Otto H. Kahn, Mr. Thomas C. Dunham, Mr. A. J. Hemphill, Mrs. F. K. Sturgis, Mr. Robert H. McCurdy, Mrs. Henry A. Tailer, Mrs. Oakleigh Thorne, Mrs. T. M. Townsend, Mrs. A. S. Varney, Mr. Thatcher M. Adams, Mr. George Maxwell, Mr. Edmund L. Baylies, Mrs. Frank B. Porter, Mr. F. W. Kinsman, Jr., Mr. A. D. Juilliard, Mr. Morton F. Plant, Mr. Louis A. Thebaud, Mrs. Charles H. Truax, Mr. Gustav H. Schwab, Mr. R. M. Galloway, Mrs. W. Gill Wylie, Mr. Edmund D. Randolph, Mr. Thomas G. Patten, Mr. W. E. Roosevelt, Mr. Benjamin B. Lawrence, Mr. C. F. Darlington, Mr. James J. Goodwin, Mrs. Henry F. Dimock, Mrs. Morris K. Jesup, Mrs. W. P. Hamilton, Mr. H. R. Winthrop, Mr. William F. Stafford, Mrs. J. A. Chisholm, Mrs. George F. Seward, Mr. J. H. Cowperthwait, Mr. Henry Parrish, Mr. George D. Pratt, Mrs. F. C. W. Hartley, Mrs. John Munro, Mr. Alfred E. Marling, Mr. James E. Steers, Mr. Edward M. Shepard, Mrs. Henry E. Howland, and Mrs. Charles Scribner.

DANCES

Cinderella Dances. — The Cinderella Dances will be given in Sherry's room on Thursdays, 3 December and 28 January.

Junior Cotillions.—Mrs. Arthur Murray Dodge and the other patronesses for the Junior Cotillions have announced that these dances will be given at Sherry's on Tuesday evenings, 1 December, 5 January and 2 February. The list of subscribers includes Mrs. Charles B. Alexander, Mrs. Henry Addison Alexander, Mrs. Thomas Barber, Mrs. S. Reading Bertron, Mrs. William B. Beekman, Mrs. William B. Boulton, Mrs. John Borland, Mrs. James Brown, Mrs. Elihu Chauncey, Mrs. Henry E. Coe, Mrs. Howland Davis, Mrs. Warren Delano, Mrs. Arthur M. Dodge, Mrs. James M. Duane, Mrs. Henry C. Emmet, Mrs. Daniel C. French, Mrs. Richard Watson Gilder, Mrs. James Gayley, Mrs. E. Henry Harriman, Mrs. James R. Hayden, Mrs. Auguste Heckscher, Mrs. William M. V. Hoffman, Mrs. Colin McCrea Ingersoll, Mrs. Frederick B. Jennings, Mrs. Gustav E. Kissel, Mrs. George C. Kobbé, Mrs. Henry H. Landon, Mrs. Henry P. Loomis, Mrs. George Norton Miller, Mrs. Eliot Norton, Mrs. Charles May Oelrichs, Mrs. J. Lynch Pendergast, Mrs. Reginald Rives, Mrs. Julian P. Robbins, Mrs. Archibald Rogers, Mrs. W. Emlen Roosevelt, Mrs. W. Milligan Sloane, Mrs. J. Todhunter Thompson, Mrs. Edward H. Wales, Mrs. George C. Wilde, Mrs. F. Dana Winslow, Mrs. Frank S. Witherbee, Mrs. Frederick W. Whitridge and Mrs. J. Hood Wright.

RECEPTIONS

Osborn.—President Henry Fairfield Osborn of the American Museum of Natural History gave a private exhibition of the skeleton of the famous race horse, Sysonby, which James R. Keene has presented to the museum, and other fossils of horses. The guests included the officers and judges of the National Horse Show, members of the Jockey Club, directors of the Coney Island Racing Association, and others interested in horse breeding. Prof. and Mrs. Osborn were assisted in receiving the guests by Mrs. Thomas Hastings, Mr. and Mrs. Frank K. Sturgis, and Miss Anne Morgan.

HOT SPRINGS

Denny.—Mrs. William C. Denny of Washington, gave a tea at the Club on 10 Nov. for Mrs. William Howard Taft. Among the guests were Mrs. John Hamilton Gourlie, Mrs. S. Barton French, Miss Edith Catlin, Miss Dorothy Jordan, Miss Edith W. Cutter, Mrs. William Nelson, Mr. R. E. Sard, Mr. W. Ellis Scull, Mr. and Mrs. De Lancey Astor Kane, Mr. J. Bradley Cummings, Mr. and Mrs. B. H. Legg, Mr. Lispenard Stewart, Mr. and Mrs. Eben D. Jordan, Mrs. Frederick Edey, Miss Tolfree, Mrs. B. H. Legg, Miss Dorothy Jordan, Miss Alice Van Rensselaer, Mr. E. H. Butler, Mr. John N. Wilkins, Jr., Mr. William Fellowes Morgan, Mr. G. W. Goodridge, Mr. Walter Cary, Mr. James H. Mason, Mrs. B. H. Bristow, Mrs. E. J. Berwind, Mr. Francis McNeil Bacon, Mrs. Walker Fearn, Mr. and Mrs. Lancaster Morgan, Mrs. Victor C. Thorne, Mr. and Mrs. E. T. Nichols, Jr., Mr. and Mrs. Eben O. Jordon, Mr. Henry W. Barrett, Mr. D. R. Bullen, and Mr. Anson W. Burchard.

WASHINGTON

Holbrook.—Mrs. Theodore L. Holbrook gave a tea at the Highlands on 13 Nov. to introduce Miss Katherine Holbrook and Miss Marion Blake. Assisting Mrs. Holbrook and the débutantes in the ballroom were Miss Bessie Fahnestock, Miss Sessions, Miss Frances English Taunt, Miss Katherine Crane, and Miss Lillian Baxter.

Henderson.—Mr. and Mrs. John B. Henderson gave a dinner on Friday, 13 Nov., at Boundary Castle. The guests were: the French Ambassador and Mme. Jusserand, the British Ambassador and Mrs. Bryce, the Swedish Minister and Mme. Lagercrantz, the Minister of the Netherlands and Mme. Loudon, Justice and Mrs. Brown, the Assistant Secretary of the Treasury and Mrs. Beekman Winthrop, Major General and Mrs. George L. Gillespie, Mrs. Burton Harrison, Mrs. Walworth, of Saratoga, and Mr. John B. Henderson, Jr.

Wilson.—Mrs. Clarence Wilson gave an engagement dinner on 12 Nov. in honor of her cousin, Miss Harriet Norris, and Mr. Kennard. The other guests included Mr. Mitchell-Innes, Lieutenant Colonel James, the military attaché, and the Hon. Mrs. James, Mr. and Mrs. Young, Mr. Esmond Ovey, Mr. Beresford Hope and the Hon. Mr. Charteris.

Art

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Powell's. Oils, water colors and etchings by E. M. Walker, until 28 Nov.

Print Cabinet. Engravings by Lucas van Leyden. Through November.

Wunderlich's. Etchings by Affleck, Bejot, Burridge, Cameron, etc., until 29 Nov.

Brooklyn. Ye Handicrafters' Club. Exhibition of Arts and Crafts until 25 Nov.

Buffalo. Albright Art Gallery. Paintings by George Glenn Newell. During November.

Chicago. Art Institute. Annual of the Atlan Club, until 2 Dec.

Philadelphia. Nineteenth Annual Exhibition of Art Club of Philadelphia. Oil paintings and sculpture.

Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints.

Worcester. Paintings of the French Plateaux country by Alson Skinner Clark. Fifth Annual Exhibition of Photographs.

(Continued on page 848.)

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[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

THE question of getting rid of superfluous flesh and reducing the figure to sylph-like proportions meets with more serious consideration as the months go by. In fact it must now be considered a subject of paramount importance among the fair sex, since fashion absolutely demands an absence of pronounced curves and looks askance upon any suggestion of rounded outlines. The new clothes call imperatively for slim figures and throw into a far from pleasant prominence the slightest suspicion of undue avoirdupois. Yet so spoiled is the true woman of fashion that no strenuous means of losing flesh finds favor in her eyes; she cannot endure the long, arduous tramps prescribed by the method of reducing by physical exercise, neither can she deny herself the sweets, liquids and rich food usually met with at the hospitable boards of the rich. Even the rubber suit, worn for a brisk daily walk of an hour, seems too strenuous for some of fashion's votaries, and in reply to an enormous demand for some superlatively easy way of accomplishing the same result, several preparations for external application have recently made their appearance. These have found immediate favor with those whose wish to attain a beautiful figure is less strong than the objection to rigorous self-denial.

The latest of these preparations requires less effort than any other, and it has besides the cordial endorsement of several well-known beauties of the stage who have succeeded in retaining a remarkable youthfulness of contour long past the age when it could naturally be expected. It is put up in liquid form, but contains the same properties as a highly successful cream which is the product of the same skilful specialist.

Both preparations, it is claimed, are honest and reliable in every respect, made from pure ingredients, and are the result of many years' practical experience. A trained masseuse is their originator, one who has long been known among the theatrical profession as pre-eminently fitted to care for the body and keep it in perfect physical condition. No women in the world are as particular in matters of this kind as are professional actresses, whose very livelihood depends upon the preservation and accentuation of every physical charm. Therefore their selection, which must have been made with care, carries weight because of the immense personal importance of the choice.

Both cream and liquid are to be rubbed into the skin, but not for any tiresome or even appreciable length of time, the liquid being absorbed almost immediately and requiring the smallest possible amount of labor or time for its application. A better result is obtained if the latter be applied after bathing. The price is $2 a large bottle. The cream, which sells for the same sum, requires a little more effort. It is to be rubbed into the skin for about fifteen minutes before the morning bath, and can be used in conjunction with the liquid where the user is impatient to obtain results with great speed though either is perfectly capable of carrying on the work alone.

Simple means are often of more value than the more complicated ones in relieving physical ailments, and few inventions of late years have more fully demonstrated this fact than a new spinal brush for the stimulation of the circulation. It is so easily understood and simple to use that a child can grasp its significance and handle it correctly, but the great efficacy of this little invention comes from a close following of the fundamental principles of health by preventing sluggishness of circulation, and causing a health-giving acceleration of the passage of the blood through the veins. Anyone who has given the subject more than casual attention knows that there is no good health without good circulation, and if the latter be interfered with ever so slightly, disagreeable results surely follow. To enumerate all the ills resultant from sluggish circulation would take too great a space, but among the most prevalent are nervousness, insomnia, backache, headache, rheumatism, neuralgia and lack of energy.

The brush in question was invented by an invalid, whose hope of recovery from paralysis was but slight before an experiment with an ordinary hair brush used on his spine suggested the idea of this much more practical implement which has restored the inventor to health. It is now at the command of like sufferers, besides a host of others whose complaints, though less appalling in character, are sufficiently serious to warrant concern and a search for a means of relief. The brush, which is to be applied night and morning, requires no assistance in bringing about its best results. Price $1, sent postpaid to any address.

It is a little late in the year to speak of new requisites for automobiling, since all but the most hardy have given up their open cars for the winter and go about in the cosy limousine bodies that are better suited to extreme, cold weather. Even when traveling in the latter, however, it is often necessary to have a few well chosen toilet preparations at hand to freshen up the skin after a long run, and a dainty little box compactly filled with four or five exceedingly high-class French preparations covers all possible needs in a thoroughly satisfactory manner. There is a very exceptional cream with which to cleanse the skin and freshen it, and which besides takes away any drawn look or dry surface. This is to be wiped away by absorbent cotton saturated with a special lotion which closes the pores and brightens the complexion. A small bottle of liquid rouge offers means of acquiring a natural rosy glow for cheeks and lips, while a dainty box of finest powder suggests the proper finish of the toilet by dusting on some of this impalpably fine and most adherent preparation. There is also a cake of soap of a variety that one does not find even among the rarest and most high priced of French toilet accessories. Smooth in texture, prolific in lather and beneficial to the most delicate skin, it holds an honored place among the most cordially esteemed of these preparations. If the skin be a little withered or past its first freshness, one may rub in a special milky lotion contained in the remaining bottle. This acts like magic in definitely banishing all effects of tiredness, and brings the skin to a blooming freshness of texture and tint. When this lotion is used, powder should be used subsequently, the liquid having first been allowed to dry on the face. The prices of each of these preparations are necessarily rather high, since all are imported and made from the most expensive ingredients, but when bought together in a nice little box suitable for traveling, the whole assortment may be had for $10. Numbers of dainty little pads of absorbent cotton tied with ribbons are enclosed for applying the two lotions. Each of the preparations may be bought separately, and none is without very special merit. Dainty little corsage sachets of delicately colored satin are selling for 75 cents apiece, or $6 a dozen. The latter are to be scattered about in the bureau drawers or pinned within the corsage. The sachet powder with which they are filled is of the highest quality, and may be depended upon as lasting and very refined. Fashion in perfumes is on the eve of a great change, and in place of the composite odors so strongly favored for the past six or seven years, floral odors are to be revived. This news is authoritative, and all the latest perfumes from famous houses are of the newly reinstated order—surely one would prefer these to artificial concoctions.

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INDISCREET TACTICS GREATLY DAMAGE A CERTAIN CAUSE

UNWISE counsels have prevailed in the ranks of those groups of women who are banded together, here and in Europe, to agitate for a change in the political status of what, by courtesy, is called the gentler sex. A French suffragist of note has cheered on the aggressiveness of the suffragists and suffragettes by insisting that what women need to learn is to practice violence—an activity they now avoid—and for this reason, she advocates that military service of certain kinds should be exacted of women, that they may learn to look upon the hideous realities of war without a shudder, one way of girding them up to do aggressive work in behalf of "votes for women."

In England, the women's disorderly conduct in storming the House of Parliament, and creating other disturbances, is now an old story,without any important sequel, nothing having been gained for the cause by the unseemly behavior but the privilege of posing as martyrs. It is said the jailing of some of the more blatant of the leaders has resulted in the improvement of certain jail conditions, which is good as far as it goes, but it assuredly does not indicate any progress in regard to securing of the right to vote. In this country, where there is no excuse for women resorting to circus methods for drawing attention to the movement, the goings on of the women have been characterized by the extreme of ill-breeding, and that the youths and men in the financial district and in the uptown residential portions of the city resorted to ridicule expressed in very practical fashion, is no more than was to be expected when women indulge in cheap methods to attract attention. The public respects the Salvation Army lass, and the Sister of Charity, and it would also treat with consideration the advocates of the political equality of women if these methods were not of the kind that are used to advertise the "biggest show on earth," and kindred spectacular amusements. The pioneer women suffragists and their descendants, who have carried on the agitation for emancipation of women in all the relations of life in a manner befitting the seriousness of the matter, are scandalized by the boisterous behavior of these latter-day recruits, and have made haste to formally register their disapproval.

The anti-suffragists could ask no more convincing proof of the correctness of their contention that women ought not to be given the franchie than the hurrah methods of the suffragettes so called, and the conduct of those representing the school teachers of Greater New York, who at Albany last winter, in defiance of the home rule principle (to which progressive and patriotic men and women are so deeply and earnestly committed) tried by unseemly methods to cajole and bend the Legislature and Governor into increasing the salaries of the best paid of the teachers; and who this year made covenant with the forces of evil to defeat the man who stood for principle. The contention of the pro-suffragists all along has been that the addition of women to the body of voters would inject a moral tone into politics, but the conduct of the representative women of the teachers' association does not, according to that authority on civic righteousness, Dr. Parkhurst, carry out this amiable theory.

In marked contrast to the turbulent methods and selfish aims of the shouters for woman's equality, is the campaign of much needed education planned by the League for the Civic Education of Women, a national anti-suffrage organization. An office has been opened, where is to be found a ready reference library—books, pamphlets and newspaper clippings—bearing on the subject, and arrangements have been made for for a series of lectures, the initial one of which will be given by Dr. Lyman Abbott on 2 December at the Berkley Lyceum. Mrs. Richard Watson Gilder, Mrs. Gilbert Jones,Mrs. Carnegie and Mrs. Grover Cleveland are identified with this organization.

In the camp of the pro-suffragists are the various more or less aggressive groups of women who demand the suffrage for the sex for purely selfish reasons—because it will raise the status of the immigrant wife in the estimation of her husband, or because it will tend to equalize wages. Among the reasons formally assigned, it is noticeable that the good of the country is never put forward by these latter-day agitators as a reason why women should vote. How could it be when it is proposed to add millions of ignorant voters to an already largely ignorant electorate, comparatively few men having taken even an elementary course in civics?

The leaders of the anti-suffrage propaganda, instead of emulating the unscientific methods of their opponents, invite the women of the country to study the subject of universal suffrage in all its aspects, taking into special consideration the present industrial and political position of women. Which methods are the more sane, or likely in the long run to prove of the greater benefit to the country, and to women? One party cries out for wholesale voting, irrespective of any other consideration. The other pleads for a careful study of the subject before action, if any, shall be taken. Will any one but a fanatic pretend that the women of this nation are so oppressed that they must be given the franchise as a weapon of defense against the tyranny of man and his institutions, and that thismomentous change must be precipitated upon the country in haste? What is the peril to woman that makes precipitate action desirable? One cannot be so much as named.

Ladies Reception Room, Chevy Chase Club

Tap Room at the Chevy Chase Club

The Chevy Chase Golf Club
WASHINGTON

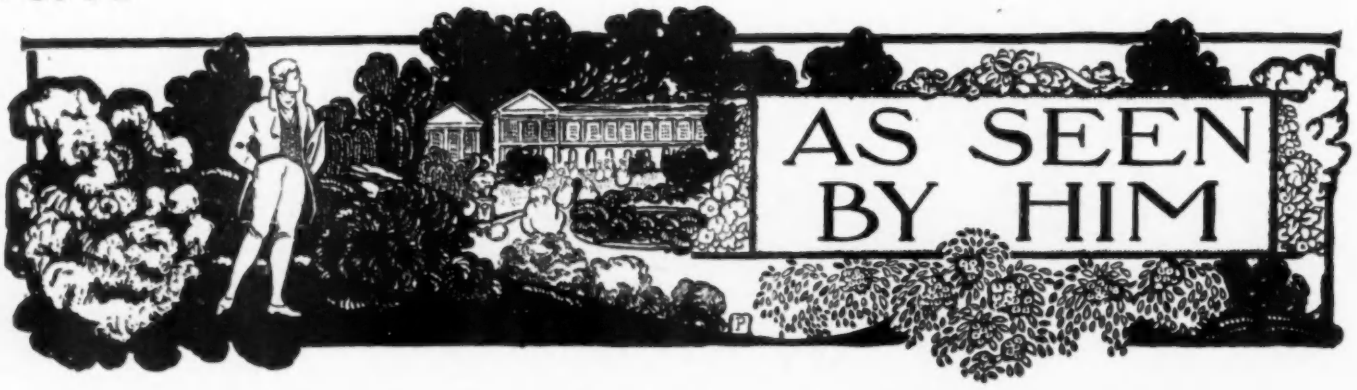
Mrs. T. H. Polhemus
"Runner Up" of the Womens National Golf Tournament

Miss Katherine Harley
The New National Golf Champion

Photographs copyright, 1908, by Waldon Fawcett

WHERE THE RECENT NATIONAL WOMEN'S GOLF TOURNEY WAS PLAYED

SEE TEXT, PAGE 849



A FEW FAMILIAR FACES MISSING AT THE HORSE SHOW—SOCIETY IGNORES FAMILY DIFFERENCES—NEW YORKERS HAVE A DISTORTED IDEA OF THEIR OWN IMPORTANCE

Old Friends at the Horse Show

AND again the Horse Show. The interest may be waning with that little set at Hempstead, on Long Island or with the Reginald Vanderbilts and their party. But I saw nearly all the old familiar faces in the boxes and it was delightful to meet again one's friends. Perhaps now that I am approaching middle age—I should not confess to this, except that the birthday of Vogue is approaching, and if actual years were counted, I could not be put in the class of five and twenty, Meadows having grown grey in my service, (I must only consider Vogue as Cleopatra—and you know the quotation), perhaps, I say this meeting with "auld acquaintance" is getting to be a fad with me. However, here and there, were new people and these in boxes which had been occupied for season after season by the same families. In fact, there have been certain persons who make a great display at this, the first general gathering of the winter, coming out with a burst like a rocket, and after the boom, sharing the fate of the stick. You get used to seeing the same individuals in the same places. This year, however, the crowd looked in vain for Miss Morosini, who is usually one mass of glittering baubles and who wears such splendid gowns. She is in mourning and the box was occupied by others. Then again there were unfamiliar faces in the Philadelphia and Chicago row. For my part, I was saddened by the absence of John G. Hecksher, one of the original stockholders. He died during the year. Mr. Hecksher was one of the last of the old beaux in New York. He led cotillions, when they were first danced by our mothers and fathers in the Delmonico rooms at Fifth Avenue and Fourteenth Street. He was one of the first of the jeunesse doréé to enlist in the Civil War and he did brave service. He had a certain accentuated civility, a species of deportment which suggested the days of the Lanciers and Quadrilles, and we called it the Hecksher manner. Would to Heaven, a few of the younger generation had cultivated it. But with him it was born. Nowadays, it is slap, bang, jam, any old thing.

Staring Crowds and Society Exhibits

Here was the same struggling crowd in the evening, catalogues in hand, viewing in turn the arena and in turn the occupants of the boxes. Those who are of the Old Guard stood the ordeal bravely, while others looked conscious and simpered. Some of the women, a little overdressed, were viewed by others more cheaply gowned but in flattering imitation. The men were nearly all alike; with a sporadic exhibition once in a while of one in top hat and dinner jacket or arrayed in some wonderful creation which his tailor or haberdasher had told him was the latest and most correct thing. Mothers who had been debutantes themselves now put their daughters in the front places and smiled graciously on all mankind. And yet with it all, with my love for the old entertainment, and the old associations, I found something missing in its spirit. It seemed to me a bit flat. Perhaps I, too, am rushing on with the age and, possessed with a love for the new gasoline devil, have ceased to regard the exhibition horse as anything but a beautiful well groomed animal going out of use and no longer practical in these rapid days.

Not Smart To Be Loyal

I dislike to make reference to unpleasant family divisions, and the surprises of divorce, but I had for at least six seasons been the witness of the mobbing of that particular corner in the Garden where once sat Mrs. Alfred Vanderbilt, the Gerrys, the Loews and the other members of this little "horsey" set. The same courtiers this year came to pay their devoirs to the new régime, and I have no doubt that if Mrs. Elsie Vanderbilt, as she is now called, would have set up a rival court, they would have also come to her. You see it is impossible to take sides, these days. It is not well bred. Perhaps our forefathers who were quite wicked in their way, drinking and flirting too much, were a little more faithful about this, but you know now it is not smart to be loyal. That quality went out with the Victorean era. We go wherever the vintage wines are the best, the ball room the largest, the music the loudest and the gayest. We are quite neutral and are only eager to be amused and entertained and feted.

And it is into this heritage, into this kingdom, that we are bringing our debutantes. They, nearly all of them, have had the lesson well conned, and they have been put through preliminary paces by prudent and anxious mammas. They must make the most of their points, and their talents and their attractions. All roads should naturally lead to matrimony, but then on the way, if one of them stops to pick a blossom, she must remember that the very bush must have its roots deep in a rich soil or the vines be priceless, and the flowers must be costly; and exotics and rare roses and orchids should be preferred to such simple sentimental blooms as would grow in any ordinary garden. They must aspire to places higher and higher in the world of fashion, and they must throw all sentiment, all affection and all tradition aside to reach the goal. We must eat and drink and be merry, says well the copy book; and is not this a proper and fitting and pious maxim?

A Visit of One of Our Distinguished Countrywomen

We are, I believe, to have a visit this winter, from Mrs. Cornwallis-West, a distinguished woman whose recollections you have all read, doubtless, in one of the current magazines. They are most entertaining and throw, besides, much light upon history at the end of the Victorian era. But Mrs. Cornwallis-West has come before the public recently in a new light. She has been quoted as having criticised severely an article attributed to the late Mrs. Astor on the present state of society in America, and to have given utterance to some unfavorable opinions of her own people.

Mrs. Cornwallis-West was Miss Jennie Jerome, of New York, and her first husband, Lord Randolph Churchill, an uncle of the present Duke of Marlborough, was a great political power in his day. But you know that page of English history. Immediately, Mrs. Cornwallis-West has been answered. Mrs. Stuyvesant Fish has peppered her and Mrs. Virginia Tiffany, the sister of Mrs. Oliver Belmont, has become most indignant in print, and a number of New York women have been more or less severe. But the whole matter is absurd. In the first place, Mrs. Cornwallis-West is quite right about the average New York woman whom she has met in London recently scores of times. She is a person who has no high ambitions; she lives for society and to one who lives in Europe the little set in New York is both provincial and ridiculous. New Yorkers imagine that they are people of the first importance everywhere and that the eyes of the world are upon them. There are many charming and clever women in New York and a number are in Society, but their proportion to the entire world is only small. There are many Europeans who have just as much money and much more ancestry. New York is a delightful place in which to pass a few months, especially if you have good letters. Unfortunately New York imagines itself America and New York social matters are given prominence over those of other cities and communities. As if there were not cultivated and refined and most acceptable people anywhere else.

In the last few years, the tone of New York society has improved greatly and there is a reaction setting in against the exaltation of money, vulgarity and spectacular entertainment. And as for the critics of Mrs. Cornwallis-West, they will all flock to greet her when she comes here. Perhaps she will find everything quite different from what she imagines. Certainly the interview with Mrs. Astor cannot bear much authenticity; since for nearly two years preceding her death, Mrs. Astor had seen no one except members of her own family.

CALLOT AND PAQUIN GOWNS SEEN AT THE FRENCH RACES

(From Our Own Correspondent.)

EVENING WEAR GARMENTS BRILLIANT IN COLOR AND WEIGHTED WITH EMBROIDERIES—BEAUTIFUL MANTLES—DRESS AT THE THEATRE—SHEATH SKIRTS GENERALLY ACCEPTED—IMMENSE MUFFS—SMALL HATS

EVENING COSTUMES

For evening wear there are marvellous color schemes that are daring and astonishing, when viewed in their uncut lengths, but of wondrous harmony in completion. These strange-hued stuffs, deep orange, flame color, and a gorgeous coral pink, are rich in the embroideries that weight them; they sparkle with woven beads, tiny jet tubes, or shining crystals, or their own lustrous surface is left to gleam through shielding gauzes or covering tulles. An evening toilette of bright Empire green is woven into a deep border on the skirt with small beads to match the material. It is hung over two thicknesses of white chiffon; on the bodice, thick with the bead embroidery, are hints of sober gray; of several shades of gray is a large silk rose posed at one side of the bust.

Byzantine in suggestion is another of gray spangled tulle hung over steel-colored metallic gauze; the steel color is dark as iron. This also has a silk rose on the bodice, of flaming shades of reddish orange. Embroideries of the same colors, subdued, cover the pointed front of the bodice and a narrow straight tablier. Both of these gowns are examples of a mode that promises to be the coming success. The bodice moulds the figure with a sharply pointed front; from here it rises a little towards the back, and from the middle of the shoulders it hangs a square, extremely narrow, train.

A clinging gown of soft white crêpe, with a Greek-shaped tunic bordered in the Greek key design in dull gold, has a wide, high draped belt of brilliant green and one glimpses a bit of green in the draperies that cross the shoulders. The skirt drags about the feet a few inches; the little train falls long, but narrow, its square end not over a yard in width.

DRESS AT THE RACES

The unseasonably warm weather has made the smart race gatherings veritable expositions of the modes. Last week a charming costume was worn, for the first time by Mlle. Yvonne de Bray. Designed to be worn without a coat it was all in one piece. Made of the new satin-faced cloth, it hung beautifully, in straight, heavy lines. At the neck it was cut into a rather deep, narrow square, filled with tulle of the same color, laid over white. It closed at one side of the front, buttoning from shoulder to hem, with large flat buttons. Strips of wide silk braid trimmed the middle of the back, crossing at the waist line, then continuing to the hem in a manner that pleasantly disposed of the too broad effect so often seen there.

NEW MANTLE MODEL

A second charming bit of newness, seen that day, was an extremely long—quite four yards in length, and the width of the silk—straight mantle of rich green Ottoman silk, the coarse heavily twilled sort. It was lined with white satin with an underplaiting and shirring of green mousseline de soie. The whole mantle was striped with three bands of dark fur, and the ends were crossed again and again with the fur.

STRIKING COSTUME

Another of these costume gowns worn that day, for the first time, was of great beauty of line. Two pieces of the splendid material—heavy satin cloth—moulded the figure, mysteriously without seams. From close under the arms nearly to the ground, it was joined with large, cloth-covered buttons and loops of extremely heavy cord. The straight back breadth, longer than the front one, turned over at the corners, held by a passementerie rosette. In the little space left open there was revealed a plaited underskirt of matching chiffon. The gown closed on the left side of the bust under three coral drapings. An immense muff, and a neck piece of all fur lappets, high tulle ruchings, and a big ribbon bow, completed it. The piquant face of the wearer was nearly hidden in the folds of the soft silk turban that touched her eyebrows and caressed her cheeks.

A HEADDRESS OF ROSES AND VELVET RIBBON—PARIS

DRESS ON THE STAGE

In the play "Le Roi," Mlle. Lender wears a fascinating costume of plain and brocaded silk of a rich, deep bluish-green. The coat, of the brocade, is made in two slender pieces, split in the middle of the back and trimmed with a deep chenille fringe that, on the sides, graduates narrowly. The turnback, square collar and the skirt are of plain silk. Great jet buttons hold the coat across the front; similar buttons and a little fringe trim the sleeves.

At La Répétition Générale d' Israel, Bernstein's brilliant new play, Madame Réjane, as the Duchess de Croucy, wears two charming gowns eminently suited to the part. Of heavy black météor crêpe the first one is simply made, with skirt and sleeves long, collante. The bodice points back and front over a guimpe of unlined black Chantilly lace.

Over the same gown in the third act she wears an all-enveloping, ample manteau of black Liberty satin, lined with a lovely shade of gray. On her lightly grayed hair she wears a small black toque, draped with black tulle falling on each side.

Among the women entering the foyer I saw Madame Letellier dropping from her shoulders a delicious coat of ermine fur. The body part was of the pure white fur; the black tails dotted thickly the lower part. One of the new high chokers oddly finished the neck, closing in the back under black buttons set on each side. A wide, square-cut collar covered the shoulders, dropping over the tops of the sleeves.

SKIRTS

A year ago the sheath skirts caused all heads to turn after the wearer. They are now commonly accepted; the unusual are the women who still persist in wearing costumes made after the modes that prevailed two years ago—the skirt full at the hem. A beautiful dark haired woman, the Contesse Jacques de Pourtalès, wore a wonderful gown of gold gauze, hung over pale pink mousseline de soie. The bodice, pointed, clasped her figure closely; extremely low cut, it seemed to hold itself in place, for only a string of pearls crossed her shoulders. In her hair, that dropped low over her forehead, was a tiara woven of gold wire and brilliants; it surrounded her whole head; the coils of hair were twined through it to finish in a Greek coil at the back.

THE NEW COIFFURE

A blonde woman wore her hair parted in the middle, puffed enormously on the sides and twisted into flat coils just at the back of the head; circling these coils was a twist of cerise velvet ribbon; it fell into large loops on one side; on the other it held a great pink rose, with a few leaves. In the puffs of her hair a young girl wore a half wreath of pink roses; from it, at one side, dropped long loops and ends of black velvet ribbon.

THE STRAIGHT ROBE

The contrast of the large new muffs to the modern silhouette, straight, reduced to almost nothing, is one of the most piquant features of the actual modes. A line more

exaggerated in itself, and in its accessories, it is impossible to imagine. It is altogether fascinating, though indulged in to its limit by a certain class of women.

With these straight robes, the hem of the skirts measuring barely two metres, all agree that the maillot is a necessity. Yet there are still many women, and these not the least elegant ones, who insist on guarding their petticoats. They consent, however, to allow them to be made of the softest satin, of mousseline de soie, or of crêpe de Chine.

UNDERWEAR

Among the new things of the last week is a useful garment—corset cover and petticoat combined. From the edge of the low cut neck to a little below the knees it is of silk jersey; to the edge of it is set a plaited flounce of mousseline de soie covered with tiny frills.

The maillots are fascinating things. They are displayed in the shop windows as commonly as were once the petticoats of taffeta silk. Made of the finest, softest black satin, lined with the same quality in white, they are so light, so soft, they can easily be crumpled up into one hand. They are worn over an adjustable lining of fine white mull. The three thicknesses combined—it is claimed—are as warm as burdensome flannel. They are usually made of black, but I have seen delightful ones of pale gray and biscuit color. Also those of white satin are altogether lovely. All are made to buckle about the knees above falling lace frills. For ornament there are placed in a line on the outside of the leg little wheel rosettes of the satin, inside lace, surrounding a steel or brilliant button to match the buckle at the knee.

MLLE. LENDER'S COSTUME IN LE ROI—PARIS

SMALL HATS MAKING THEIR APPEARANCE

With the mode of the straight close robes settled for the season, and the vogue of the immense muff, diminished hats are decreed. Madame Carlier launched last week several varieties of small hats that have immediately become a passion. Among them are adorable reminiscences of the modes of 1802 and 1812. Mere "chiffonnés," apparently, a thing demanding only a bird, a feather, a bow, and it is complete. But a deceptive fallacy. Lacking the divine touch, the perfect taste, the deft fingers that only the Parisian milliners possess, they are banal, dowdy.

NOVELTIES

Like him who wept for new worlds to conquer are the women who spend hours and days in searching for, or in inventing something that will lift their reunions above the ordinary. At a recent bridge party in a grand house on the edge of the Bois du Boulogne, the playing cards used had plain backs of the favorite color of the hostess, stamped with her crest and monogram. I have lately seen some new motor bonnets made of fur. Imagine them in early Victorian shape frilled inside with white lace!

GLIMPSES

RUSSIAN—

Turbans of white marabout and spotless ermine are destined to be taken up by the younger set for visiting hats. Both white gardenias and white magnolias, the latter such as flower on the gigantic magnolia trees of Alabama and Louisiana make superb trimmings, superior in chic to anything else.

FURRIERS—

Have taken the lines of the clam shell and enlarged the sizes to the most extreme limit in the newest of their enormous muffs and only a very tall woman can possibly carry one without falling under ban of ridicule. It has been a happy idea this season to use the spotless ermine for the main fur articles, as cape, stole, muff, and to make a fringe of the yellow and black tails for their adornment. Every little furry animal seems to be bound to have his day in a fashion sense. Now it is the skunk, which has been raised to modish favor in Paris and if Paris nods we must all fall in line and admire. Certain it is that fur touches are many in millinery tailoring and in gown trimming, but with discretion is the application to be made and that is of great importance.

COTILLION—

Favors are prettier than ever, and, as the chief aim is to get attractive color effects for each figure, the new paper favors have achieved a most marked success in original designs and graceful conceits, and one is constantly surprised to find paper in such wonderful disguises.

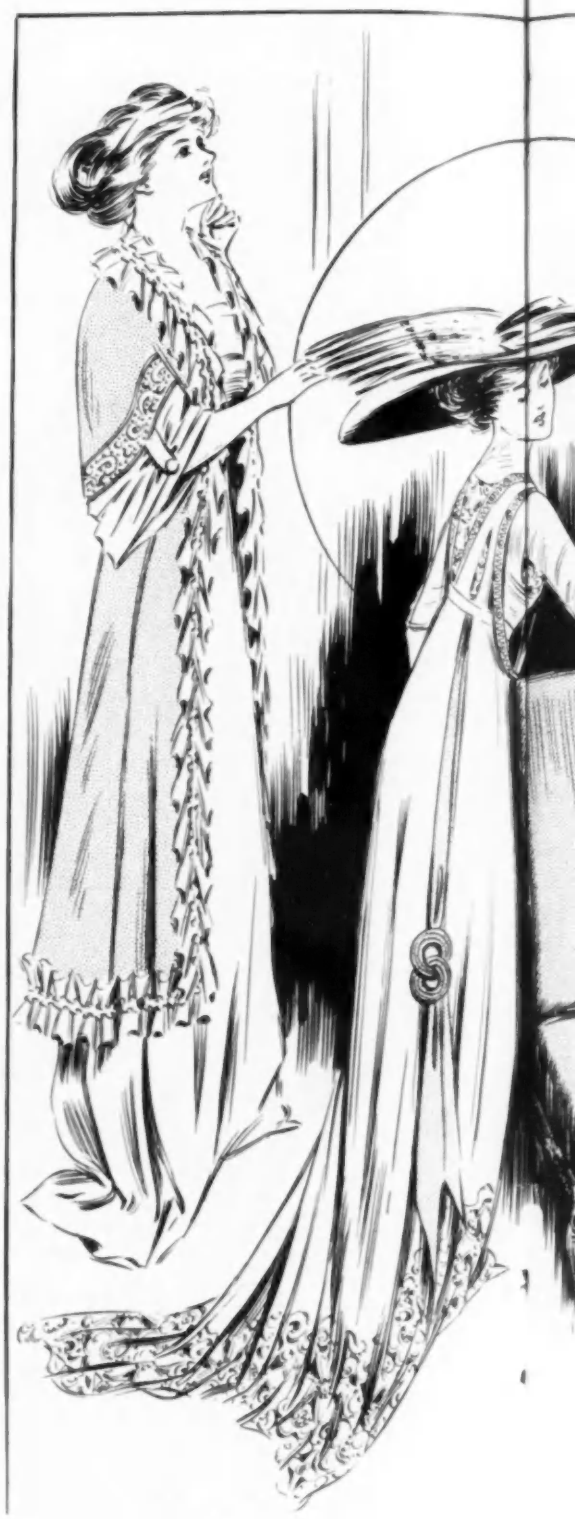
THE POWER—

Of mind over matter is just now being demonstrated in a manner never dreamt of in the philosophy of the fashionable science. For it is a question that is three parts in the hands of the great couturières, and one part in the physical endurance of the women who suffer to be beautiful. We may well rub our eyes and ask where has been spirited the exuberant embonpoint of three, nay, two, years ago. That it has vanished is sure enough, and in its place we have a slimness that grows smaller and smaller and beautifully less, thanks mainly to the art of the corsetière.

MATRONS—

With richly dark luxuriant hair let your front hair be combed back from your face softly in large irregular wavings covering the top of the ears. A round cluster of coiled hair set out from the head some inches with a few loose curls—short ones—or a loosened puff or two. Bind a filet of ribbon around the outside of this hair cluster so as to show only from the sides and to open apart on the top.

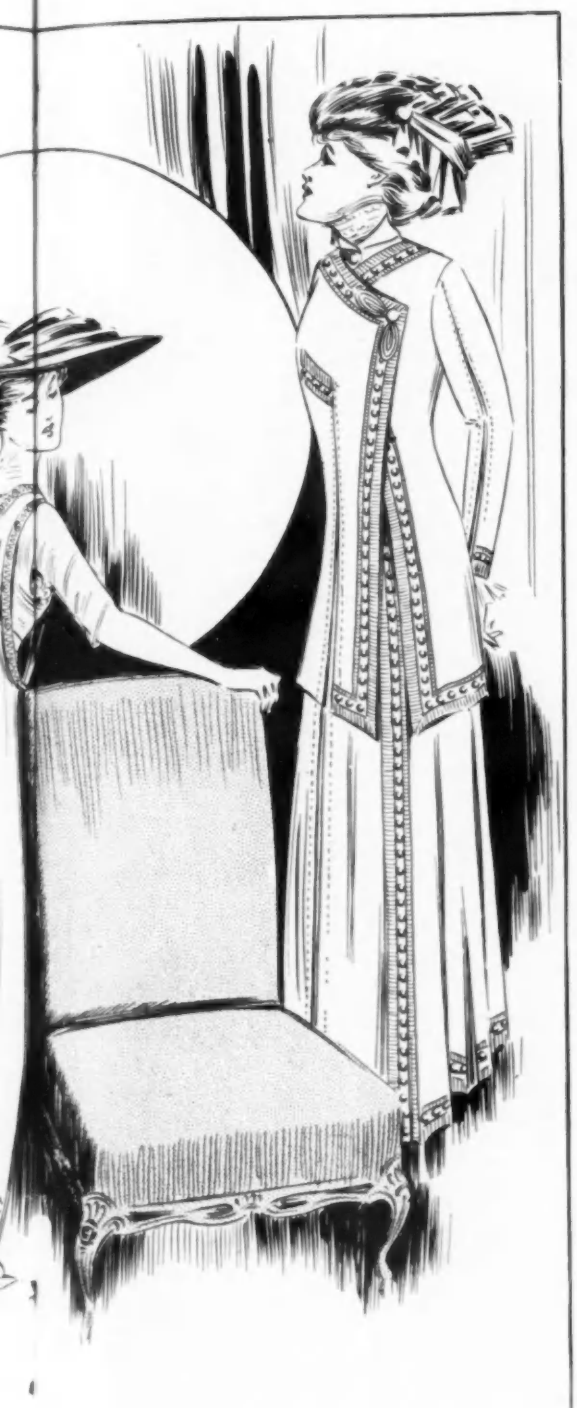
MADAME LETELLIER'S ERMINE COAT—PARIS



CHARMING NEW MODELS IN

REVERSE VIEWS OF THESE MODELS

FOR DESCRIPTIONS OF FASHIO



DELS IN THE LATEST MODE

SE MODELS ARE SHOWN ON PAGE 845
OF FASHIONS SEE PAGE 829

WHAT SHE WEARS

THE LONG SKIRT AND ITS MANAGEMENT—PLAIN FABRICS ARE POPULAR WITH FANCY EFFECTS AS TRIMMING—VELVET VISITING COSTUMES—DETAILS OF BLACK VELVET COAT

Carriage costumes, among the smartest women, are so exclusively, this season, a fashion apart, with their long skirts, sans petticoating, and glove fitting, that the woman who, for any reason, lifts up her train, commits a breach against her own modish advantage, and puts an end to whatever chic she once possessed.

Nothing is so ruinous as the effect she produces by her length of limbs, and the ungraceful swathing of the cloth about them. Forewarned is to be forearmed against disfigurement of this kind, for no one can afford to make herself ludicrous for a moment, even to save a long skirt from the sidewalk.

BEAUTIFUL DRESS MATERIALS

More than ever lovely are the silks, satins and velvets, made up into costumes, or seen upon the counters of the best shops. In spite of the stripes, checks and figured fabrics in this range of materials, the leading smartness turns to the solid, unfigured examples, while using the figured stuffs for trimming effects in part on some occasions. The extreme simplicity of the most ideal gowns for ceremonious affairs would almost astonish one, if one lacked the observation to detect the beauty and value of the gown material and ignored the same quality seen in the scarf drapery, embroidered in silver, or silver and gold, or shut one's eyes to the exquisite handwork wrought upon a tulle coat or a tunic. Otherwise, one will not find, this season, the costly lace of old, or the old ways of using expensive trimmings. But there is this to say, that the trimmings in vogue are extravagant to a degree, but only a small bit here and there is demanded by the present style. Fringes are meeting the greatest demand in all colors, white and black, while buttons can hardly sell fast enough to meet the urgent calls, to say nothing of the "made to order" list for the choicest of them.

THE VELVET COSTUME

Among the very fetching visiting costumes, assuredly velvet ones are fascinating, from the way in which they have been trimmed to represent a youthful jauntiness, following the charmingly modified Directoire style. You are to imagine your favorite new color, prune, Gobelin blue, tapestry gray, fruit-reds and crimsons, as well as the gray-greens that pastel chalks reproduce so well. You will find the long, untrimmed skirt, of course, with a long redingote slashed or paneled to perfection. There is nothing so distingué as this kind of long coat, for there is rhythm and grace in every movement of the long skirt when so fashioned. You will also look closely and see how this coat-skirt rises above the real waist-line, without a gather or plait, and meets a seemingly seamless, short waist with broken lines, instead of the commonplace straight onés. You will often find, too, a graduated, flat plait in the middle front of the skirt, stitched or piped with satin—black, very likely—which gives a pleasing effect, seen between the open fronts of the redingote. When the slashes are on the sides, they run up almost to the waist, and a satin panel is often inserted underneath, either in black satin also, or matching the color of the velvet, as the matter may have been decided, by the trimmer. The bottom of the coat fronts slant downwards towards the sides, while the satin panel, for half its width, also follows that direction, then slants upwards until it meets the straight cross line upon the very bottom of the coat's back widths, they being shorter than skirt beneath. By this means there is, on each side, the pointed shawl line, now so greatly in vogue. On the bottom of such inset side panels, passementerie, soutache, or a fancy figure treatment in half-inch silk braids, is their adornment. You will notice this trimming as well on the outer surface of the sleeves, either on the edge or on the length of half the upper arm, as well as on the cuff line close fitted to the wrists, and it will also appear upon the fronts, single or double breasted, upon the neck opening, whether very high and shallow or far deeper and pointed. The same fur of which the big muff is made will also be seen, rolling over like a collar. It depends altogether upon the individual fancy of the wearer whether the fur is attached or is a separate affair. If the latter, the trimming must then fill the shoulder space and neck line ornamentally.

BLACK VELVET COAT

A pretty black velvet costume has an unslashed taree-quarter coat, with open fronts, having a vest of the same set in, and a black satin collar with turn-over fronts and stand-up band in the back. The vest hooks up in front. A very rich galoon with raised satin figures, two and a half inches high, and wrought with jet trims. It crosses the shoulder below the collar band, is passed over the front in a semi-curve on each side of the vest, then drops down into an edge on the fronts of the coat, to the very bottom. Very handsome and elaborate frogs to match, in four pairs, cross the fronts from the outer side of the two galoons. The under-arm side seams of the coat are galooned also, and end below each hip in a fancy design of the same galoon. The coat sleeves have the fashionable cut, being exceedingly close to the arm, and also showing the same galoon as a wrist trimming.

SKIRT, THE NECK TRIMMING AND OTHER DETAILS

The same front panel plait is to be seen on this skirt, one which falls well upon the ground, but trails far less than some others. On the sides of this middle front plait runs a straight, downward band of this fitted galoon. A Georgette ruche of black velvet, or of black satin plaitings, for the neck, has a bunch of black ostrich tips dipping in the back, and another group falling in front, or at the left side with a satin rosette, as most becoming to the wearer. A muff of any sort of fur may be carried, of chinchilla, mink, fox, etc. One may, with a black costume of this type, wear both colored or all-black hats—in fact, any variety of hats of different shapes, if so inclined, thus suggesting the economic side of such a choice to those who have the enviable talent of making their own hats.

SEPARATE BLOUSES

Though the white, separate waist has been relegated to styles no longer approved of, and nets and laces dyed the color of the skirt are the correct thing nowadays, yet there seems to be the strongest disinclination to drop them. When pale cloths were worn, and the white lace waist was the modish fad, there was much harmony and beauty in the combination. This winter's colors, being deeper in tone, require waist laces and nets to be nearer in color. Black laces over white linings turn out smartly, when the long sleeves and high guimpe are of white or black tucked tulle.

Gown of blue broadcloth with self tone embroidery, edged by bands of matching satin. Hat of blue moiré with two large wings and breast in blue. Blue fox muff.

Young girl's dancing gown of pink flowered chiffon, with bodice draping and band on skirt of pale pink satin matching the flowers in chiffon. Tucker and sleeves of fine Sierre lace with three scant ruffles at the top of sleeves to relieve the narrow shoulder effect that tight sleeves give to a slight girlish figure.

Gown of chiffon velvet in a rich mahogany brown, trimmed with cream colored lace. The overskirt is gathered below the knees under an apron effect, finished with the lace. The upper portion of the gown is of tucked white chiffon and bands of lace.

BEAUTIFUL EMBROIDERED BLOUSES AND NEW HATS

FROM ST. LEON COMPANY

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 829

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.]

Suede belts, such as are reproduced in the first of to-day's sketches, without decoration of any sort, are very popular as girdles. And their use is not confined to encircling the waist, for they are quite the newest thing for trimming wide-brimmed, large-crowned outing hats. A thick napped beaver with a suede belt fastened around the crown, the buckle on the left side, is affected by the modish, the belt the same color as the felt. Lovely shades of gray and green, pre-eminently good tones for country wear, are to be had in the style shown for $3.95. The width is 3½ inches, and the lining a thin white taffeta. The buckle is suede covered, with eyelets and prong in gilt.

NEW COIFFURE ACCESSORIES

We are illustrating three of the newest designs in barettes and bandeaux, as the change of style in these articles is as

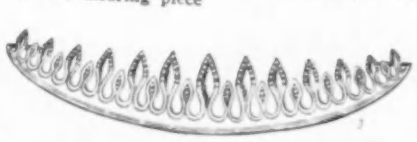
marked as that in dress. Everything worn in the hair is at present substantial, not, however, spread-eagle or conspicuous, but at once delicate and of good proportions. Barrettes are far wider and broader than heretofore, almost covering the head entirely under the knot of the hair. This one may see to be the case by noting the second sketch, which represents one in open work light shell of very good pattern. It is fully six inches long and 2½ inches wide. Conventional scrolls are its design, interlaced with a spreading treatment like dragon-fly's wings at the bottom. It is a shape most comfortable to wear and very becoming to the head.

A lovely Greek bandeau for an evening coiffure is the original of the third drawing. It is a dark-toned imitation shell, with upstanding points in two sizes, graduating toward the sides. Tiny rhinestones are inset and give brilliancy without being showy. The bandeau on either end has good sized shell prongs, by which it is inserted in the hair. This is not expensive at $6.95.

Barbaric in shape and quite splendid is the bandeau shown in sketch No. 4. It is procurable in either light or dark shell, and its surface is studded with a key design in tiny brilliants backed by a gold inlay. Two disks finish the narrow central piece, each showing a great cabuchon jewel set at the centre. The one shown me had sapphires as its coloring, but any stone may be ordered. It is a handsome and original hair ornament, and very smart. Price $9.50.

EMBROIDERED NET COLLAR

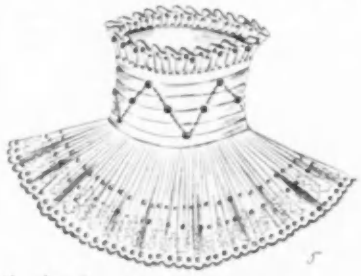
This, the model of the fifth illustration, is a particularly dainty and alluring piece of neckwear. The middle part, of very fine white net, is tucked lengthwise and overspread with dots in light blue. Both frills are embroidered, the upper one to match the main collar, the lower one in a supplementary design of scallops and a vine. It may be worn with blouses of net, mousseline, silk or chiffon, and is sure to prove becoming except to one with a fat, short neck.



MEN'S LINEN HANDKERCHIEFS

are offered by one of the leading houses at remarkable values. The hemstitching is by machine, but they are marked in single letters by hand, and the effect is that of a far more expensive handkerchief. For 25c. each, or $2.75 the dozen, there is a selection with a half-inch letter and a quarter-inch hem, that is excellent for common use. At the same price is one without the initial, but with three sizes of hems from which to choose, ¼-inch, ½-inch and 1-inch. Very fine and sheer is the quality selling at 35c. each, or $4 a dozen, including the hand-embroidered letter. This handkerchief, too, is shown in the three hems at the above price without the letter. A still higher grade sells for $5.50. Such values as this particular line insures are of interest to the holiday shopper who intends to include handkerchiefs in the list of gifts.

So many of the Directoire models call for chemisettes and long sleeves to match that an assortment of guimpes must be included in one's wardrobe. The shops have a full supply of these in net and pointe d'esprit in either white or black. In white net they are to be had from $4.50 up, and in black net tucked from $6.95. A lovely one in white cotton Brussels with coin spots embroidered in white mercerized floss costs only $5.95, and is very effective. The yoke, both back and front, is square, and deep enough to reach down under a frock that is considerably cut out. The sleeves are full length, and tucked around the arm. At cuffs and collar there is a plaited frill of



net. A guimpe on the same order in pointe d'esprit—that is, with tucks, but, of course, without the embroidery—sells for $7.95.

NOVELTY BUCKLES FOR TRIMMING

These are quite large, oval in shape, and made of a soft black Louisine braided in three strands. A ball button of the silk finishes either end. On the back there is a narrow, straight bar to hold the buckle in place. Such trimming is excellent when something quieter than gold or silver is desired as a buckle. Price 45c. and 50c. each.

BRUSSELS NET IN GOLD AND SILVER

comes in a 21-inch width. It is the very best quality, and certain to wear well. The gold may be had in either dull or bright finish. Price $2.25 a yard in either finish.

BALL FRINGES

Any and all colors are procurable to match both the standard tints and the several new ones introduced this year. The silk crochet balls are medium size. For this garniture is asked 60c. the yard.

DYED LACE WAISTS

These are a specialty of one well-known firm, and are charming as separate blouses. Two kinds of lace, princess and French Irish, have been dyed in popular tones of mode, wistaria (a dull purple) and the greenish blue known as paon. They are intended to be mounted on mousseline linings, either self-tone or white. The lace sleeve is a cap reaching only to the elbow, and the lace body is carried to the belt. The idea is an excellent one, exclusive and effective, and the prices moderate, princess blouses selling for $12.75, and the French Irish for $15.

MOUSSELINE SEPARATE WAISTS

The latest news from Paris is that the net waist, though still much worn, is no longer the latest cry, as it is being superseded by a sheer, fine mousseline very much like chiffon cloth. Already this material is to be had in the shops, made over the fashionable white lining. Delightful is one in mode at $12.75. It is laid in half-inch tucks back and front from collar to belt, the sleeves tucked around. Six dull-toned, fancy buttons, with button-holes of soutache, are placed in double lines on either side of the front. It fastens invisibly in the back with hooks and eyes under one of the tucks. For the shallow yoke is used a fine batiste embroidery, combined with a very good imitation Irish lace. The sleeves are tucked around and come away down over the hand, opening up a little at the wrist to show an edge of plaited net. Three square soutache buttons, matching the color of the waist, appear on the cuffs.

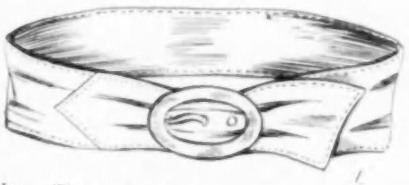
Plain mousseline waists, tucked perpendicularly with a triple group one-quarter of an inch wide between single tucks half an inch wide, are very smart. These are made over china silk and come in all the new shades at $9.75. There is an attached collar of the material, and the sleeves are, of course, long.

SILK AND CROCHET TASSELS

for finishing sash ends, or as gown trimmings, come at 65c., 75c. and 95c., in black. They are exquisitely and durably made, and vary in price according to size and fullness.

TRAVELING DRESSING CASES

For either men or women these are to be had at $4.95, and as the compact, well-made case is a great aid to quick and easy packing, they should be popular. The outside is covered in black morocco of good quality, fastening with a nickel clasp. Inside there is a comb and brush, a long-handled one in the woman's outfit, two military ones in the man's. A square nickel-plated soapbox and a glass case with metal top, for tooth brush and nail brush, complete the fittings.



NEW RUCHING IN MODE COLOR AND WHITE

This has just made its appearance, and is charming. It demonstrates the vogue of mode and its general becomingness, since it is the only colored ruching shown. There is a row of the mode mousseline on both outside and inside, with white between, making the whole a triple ruching. Price 50c. the yard.

BEAD CARD CASES

in white and gold are very dainty and attractive, the background being white and the pattern in gilt. The size is medium, the lining a golden tan kid. This costs $4.95.

SMALL BEAD PURSES,

in all varieties of designs and colorings, come from $2.95 upwards.

A DEVICE FOR INCREASING THE HIGHT

Fashion seems to have decreed that all the world of feminity should be tall and slim, but this, alas! is not a condition of affairs universally obtainable. Slimness of proportions is indeed within the reach of the majority, provided they are blessed with persistency of effort and the possibility of self-denial, but hight cannot be obtained unless by the grace of nature. Still, it is possible to add an inch or two to one's apparent stature by the aid of an excellent heel cushion, and to gain at the same time a considerable ease of motion. These heels are for sale at $4 the dozen pair, and are very superior in make and finish. They are of genuine, springy cork, with a layer

of felt to make them more comfortable, and fit perfectly into the heel of the shoe. They are adjustable, and may be raised or lowered by adding or removing layers of cork; they do not cause perspiration, and are very restful, and will be much worn during the winter.

WASHABLE CORDUROY COATS

For five-year-olds and under there is a washable corduroy coat, of heavy, substantial quality, in pure white, unlined, that sells for $4.85. It is full length, double-breasted, with a boxed back. This costs $4.85.

WADDED COAT LININGS

for wear with the above coat come in sateen at $2.75, and in china silk, both sides alike, at $4.50. White only is offered in these, which insure plenty of warmth with the unlined overcoat.

SHADED SCARFS

are to be had in either crêpe de chine or messaline. The colorings are exquisite, the deeper tone appearing at either end, shading up to almost white at the centre. One in blue is lovely, running from navy through French and Alice to grayish white. In length these scarfs are 2½ yards, in width 21 inches. The ends are hemstitched. They serve as sashes and hat trimmings as well as scarfs. All colors are procurable. The price of the crêpe de chine is $4.75, of the messaline $3.85.

NEW FRENCH STOCK

This is not only smart but practical, as its materials are not perishable and will wash any number of times. A straight band of white linen is finished in scallops both top and bottom and at either end. Through the middle run six horizontal lines in pale mauve, on which are placed polka dots of medium size, very near together. There is a hemstitched plaited linen frill above and below, the upper one the narrower. Every stitch is done by hand. If the plaited frills are tacked together by hand before laundering, they will come out intact.

BEAUTIFUL AND NOVEL ADDITION TO A FAMOUS HOTEL

A Novel feature is being added to the Waldorf-Astoria, in a pavilion to be used as a solarium in winter and a lounge in summer. This new sun parlor, now in the course of construction, is situated on the roof garden and occupies the area of the central part of the building. In design it is of the French Renaissance, and in dimensions is forty-five feet long and thirty-four wide. The room has full exposure on all sides, and its windows, which are removable, command an excellent view of the city. The sustaining walls and cornices are built of Caen stone. A decorative lattice ceiling conceals the skylight, but permits the passage of light. The floor is of red English quarry, and when used for dancing, an adjustable floor is placed over the original one. A big, cozy open fireplace is on the side opposite the entrance from the Thirty-fourth Street elevator. One end of the room is reserved for a stage, to be used by the orchestra or for private theatricals. The room will be furnished with reading tables, chairs and lounges. The exterior surroundings will be particularly attractive, with walks and avenues outlined by pines and cedar trees, thus converting the space into an outdoor promenade. Several shafts of Franchot marble have been imported to be utilized in the grove. The solarium will be completed in time for the French poodle dog show, 4 December.

HAPHAZARD JOTTINGS

CASTLES AS TREASURE HOUSES

Even those who have visited many old-world castles do not think of them as vast museums of hidden treasures, furniture or other beautiful objects, but at least one famous castle, that at Windsor, is so well worth exploration that King Edward has ordered a thorough examination to be made of every room and every apartment in it. This course was suggested by the accidental finding of a valuable collection of old ivory miniatures, and of volumes of great value. It is known that many of the vaults, which have not been opened for decades, are filled with objects and articles that have been moved from rooms at one time or another. Something over a million sterling has been spent on the castle, which is said to be provided with an elaborate system of underground passages, designed for the safe and masked escape of the royal family in time of peril.

RACING MEN LOSSES

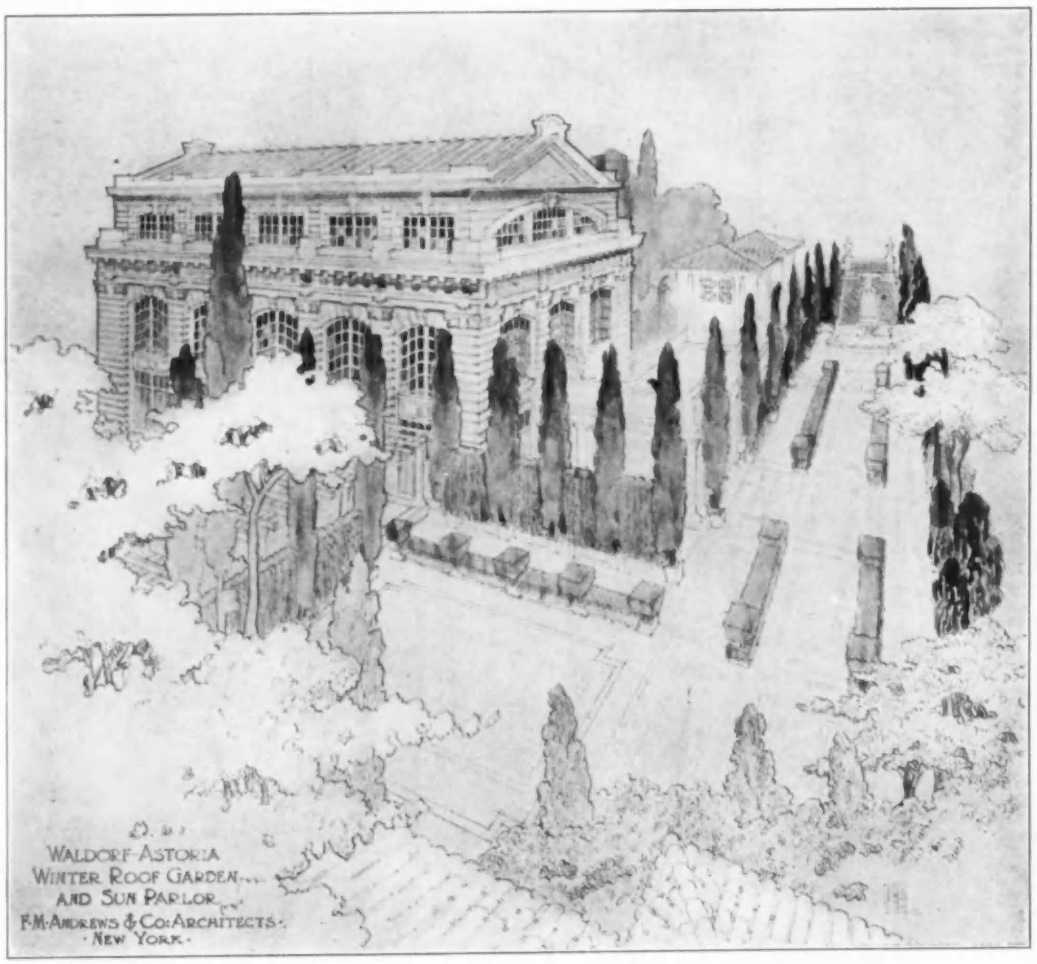
The anti-race gambling bill is said to have entailed a loss for the season on the racing interests (including clubs and individual horse owners and race track employees) of nearly two million dollars, and there is no prospect of making good this loss another year. The Jockey Club alone, which was most active in opposing the betting reform legislation, is said to have lost $700,000. Among the elements which contributed to the heavy total loss from all sources, was the depreciation in the value of thorough-bred racing horses and yearlings, and the withdrawal of stakes by associations which decided not to run races, after the anti-betting bill had passed.

SCHOOL ACCOMMODATION

Since the New York taxpayers, and those of other cities, have finally awakened to a realization of the fact that municipal governments are being run at an enormous cost, some illuminating facts are coming to the surface. Among them is an especially pregnant one in regard to the seating capacity of the New York schools. All readers of the daily press are familiar with the cry that goes up at the opening of the school year every autumn about the alleged need of new schools, because it is reiterated so many children cannot be accommodated. In all this clamor about seat shortage, did anyone ever hear that in some localities there are hundreds of vacant seats in schools? Intelligent people, familiar with school affairs, are surprised at the inefficiency displayed by the school authorities in this most important matter. It will doubtless amaze most people to learn that in many sections of the city there are too many school buildings with from 100 to 500 vacant sittings. In the Second and Third Districts, on the lower east side, are seven schools within a short radius, in all of which but one there are hundreds of seats that could be utilized by transferring the children from adjoining districts, and thus providing educational opportunities for many hundreds of children without adding any expense to the city. What is needed is distribution of the school population, rather than wholesale building of schools, for it must be remembered that population is not stable; it not only moves from district to district on Manhattan Island, but there has been for some time a heavy exodus to Long Island and other suburban localities.

If the Board of Education conducted its business efficiently, the city would be saved hundreds of thousands of dollars which it now puts into school buildings for the benefit, largely, of contractors and inspectors.

INTERIOR OF THE SUN PARLOR ON THE WALDORF-ASTORIA ROOF



EXTERIOR OF THE SUN PARLOR AND THE WINTER GARDEN ON THE WALDORF-ASTORIA ROOF

SOME NEEDED COMMENT

The Association for Improving the Condition of the Poor, in its annual report, presents a pathetic account of the terrible deprivation which the families of self-respecting, industrious men have been subjected to in the last year on account of the business depression, as many as 925 heads of families appealing to the Society at one time. The report, among other vital matters, touches upon the terrible drain of children on the family resources. The birth of even one child is a serious menace to the prosperity of the ordinary family, and in the case of the unskilled poor in our great cities, the birth of a second or third child, even in prosperous times, usually brings disaster to the home. While the children are too young to earn money, the mother must either do profit-earning work at home, hire out by the day, or go into a factory, any of which service, of course, interfering with the proper care of her children and her home. If the baby falls ill or the mother's strength fails, the whole family become charges on private or public philanthropy. The mother an invalid, the children, not properly trained or fed, are in a fair way to become degenerates and paupers. An instance is given, one of many thousands, of a woman, only 39 years of age, who is the mother of nine children, the youngest five months old and six others under working age. The mother was worn out with her family cares, and the baby was, of course, in very bad condition. The family had long ago outgrown the father's ability to support it, so the Association had to step in, send the six small children to one of its health resorts, and the mother and baby to another. It took about nine weeks of nursing, good food and fresh country air to restore the mother, who returned to her tenement home, and will probably, after her kind, round out a full dozen of children. It is an outrage against childhood and the community, which has to pay in money and lowered moral tone, that poor men should beget a multitude of children. This is a question which is likely to come in for much consideration, as there is a growing revolt on the part of the public against the eternal demand of "give," "give," made by the improvident poor.

A SCHOOL FOR MOTHERS

Some time ago the Evening Post published a long article on this subject and summarized the needs of such a school. (1) For teachers, trained nurses who have specialized in infant work; (2) kindergarteners who have specialized in child and mother psychology. The whole school should be under the supervision of some lady specialist, such as Dr. Jacobi, and of a child psychologist like Miss Susan Blow. The prophecy is hazarded that hundreds of mothers' clubs would welcome a course of lectures from such a school.

SMART FASHIONS for LIMITED INCOMES

[Note.—The names of any shops, cleaning or dyeing establishments, milliners, dressmakers, etc., mentioned under this heading will be furnished on application. Inquiries should be accompanied by a stamped and addressed envelope for reply.]

One-piece gowns with a separate coat of either fur or an odd material that tones in with the color scheme are the favorite costumes for luncheon and afternoon wear with well-dressed women. There are illustrated this week four very simple yet smart models for such gowns, also an excellent design for a separate coat. None of these gowns is extreme in fashion, a point that we are studious to observe for readers of this column, who want what is good style, but not exaggerated fashions that will be noticeable if worn a second season. Cloth is, of course, appropriate and charming, but you will find it cleverer to choose for this frock, instead of a distinctly winter material, one of the soft, thinner fabrics that can be worn the year around. This will give you a lovely winter costume with the wrap and an appropriate spring and autumn toilet as well. Satin or dull finished crêpe de chine, any of the supple satins or a chiffon louisine, will be serviceable. The new material, a low-lustre fabric of rich quality and exquisitely drapeable, known as cachemire de soie, is one of the most advised selections. The fashionable colors are just suited to the needs of limited incomes, for, with few exceptions, they are dark and durable rather than light and perishable. Thus the fact that you are going in for the practical will not proclaim itself unduly.

The first model is in wistaria crêpe de chine, with sleeves in self-tone mousseline over white. Wistaria scarcely needs an explanation, as it proclaims its own color—a dull purple. The shallow yoke is of gold Brussels net, dull finished and put in with diagonal tucks. The folded sash is of wistaria satin, finished with a very heavy silk tassel. The buttons are cloth.

No. 2 is a stunning frock, and gives much length to the figure. It is very unusual, being, as it is, in one piece in the front and two pieces in the back, an effect seldom seen, and most fetching. The material used for it is cachemire de soie in smoke color, the yoke and sleeves of black tucked chiffon. Black is much in favor now for the thin portions of waists, a decided change from the white yokes that have reigned for years. Where the fronts of the gown slope together there is a plastron or vest of smoke chiffon, embroidered in black and silver. The sash is of black crêpe de chine, and the little buckles of silver. All the large buttons are of the gown material.

The waist of the third gown may be made entirely separate if one like. If this is done, the skirt, which, of course, goes over it, must be mounted on the inside top on a band of stiff ribbon belting two and a half inches wide, to keep it in place. This will hold it up, so that it hangs away from the figure in the proper manner. Very dark red cloth is the color and fabric of frock, with gold lace at collar and yoke. A small, black velvet band and bow run around the top of the collar. A piece of the cloth is carried up the front and around the yoke, stitched on the edges. Little silk buttons and loops are placed on this and over the shoulders. Mousseline to match the gown, and mounted on white, forms the body of the waist and the sleeves. The sloping overskirt at the back has large cloth buttons on the edge.

Sketch No. 4 shows a splendid model in dark blue satin supple. Blue chiffon over white is tucked to make yoke and collar. Across the bust is laid a strip of wonderful embroidery in blue and gold. This carries in a narrow line over the shoulders and appears again in the back. All the buttons used are satin with motifs in gold.

The coat is a good design for either cloth or the heavy ribbed Sicilian silk that is so much used for separate coats this year. It will look well with any one of the gowns illustrated, if of a matching color. In black it may suitably be worn with a number of gowns.

NO. 2—A STUNNING GOWN OF SMOKE-COLOR CACHEMIRE DE SOIE

NO. 4—HANDSOME GOWN OF DARK BLUE SATIN SUPPLE

NO. 3—OF DARK RED CLOTH AND GOLD LACE

NO. 1—LOVELY SIMPLE MODEL IN WISTARIA CRÊPE DE CHINE

NO. 5—SUITABLE COAT FOR ANY OF THE GOWNS ILLUSTRATED

[Note.—Communications concerning animals or birds and all phases of their protection, should be specially addressed to Mrs. Josephine Redding Tate, whose care this column has been committed.]

THE SOCIALLY PROMINENT COME OUT FOR ANTI-VIVISECTION

THE Emma Eames concert, given for the benefit of the New York Anti-Vivisection Society, brought out the pregnant fact that numbers of socially prominent women allowed themselves to be named as patronesses, these including Mrs. John Jacob Astor, Mrs. Carroll Beckwith, Miss Marie De Baril, Mrs. J. Medexic De Peyster, Mrs. Edward Wharton and Mrs. Elisha Dyer. This Society, although it stands for restriction only, is doing good work for the cause of the laboratory-tortured animal, and it is to be hoped that it will continue the publication of the excellent series of leaflets that did so much good last winter in awakening the public to a realization of the crimes against dumb creatures that are being wrought in the name of scientific investigation.

RAILROADS PUNISHED FOR CRUELTY

That the law in regard to disembarking, watering and feeding cattle once in twenty-eight hours when they are in transit is not a dead letter was evidenced recently by the heavy fine laid on four Kansas railroads for breaking this law. The railroads pleaded guilty, and were fined as follows: the Atchison, Topeka & Santa Fé, $700 on three counts; the Chicago, Rock Island & Pacific, $6,850 on fifty-nine counts; the Missouri Pacific, $600 on four counts, and the St. Louis & San Francisco, $1,200 on eleven counts.

DONT'S

Thomas P. Walsh, a wealthy mine owner of Denver, Colorado, who has lately been elected to the presidency of the Colorado Humane Society, said, in the course of his speech in accepting office: "Don't ride a poor horse on a dead run up a steep mountain road, when you know well how difficult it is for it to breathe. Don't overload animals and then beat them when they can't pull the load. Don't cut and slash a poor horse because he happens to stumble on a wretchedly kept road. Be always considerate and kind to beasts. Remember that, while they may be far removed from us in intelligence, they have at least the same susceptibility to physical pain." Such admonitions should be printed by the thousands and distributed to expressmen and other classes of teamsters, as well as to school children; for it is undeniably the case that more cruelty is wrought by want of thought than by want of heart. It is only the exceptional person at present who realizes the sensitiveness of animals to physical pain.

GIVING THE HORSE A MORNING DRINK

One of the rules which is faithfully observed in the Model Boarding Stable (Animal Rescue League, Boston) is that every horse in it shall be given a chance to get water in the morning before his breakfast. Some who keep horses pronounce this early drink unnecessary, and declare that very few horses would take early morning water. Mrs. Hemington Smith, on the other hand, states that experience at the Model Stable has proved that all but about one horse in fifty like their sip of water the first thing when they are cared for in the morning. Exceptional is the householder who sees that the cat, bird, dog and horse have free access to fresh water in clean receptacles.

WHERE IS THE AMERICAN PHILANTHROPIST WHO WILL FINANCE AN ANIMAL HOSPITAL?

The Animals' Hospital of London was opened on May, 1906, by a society for the encouragement of kindness to animals, known as Our Dumb Friends' League. Here humane visitors are welcome daily from three to five o'clock in the afternoon. The objects of the hospital are (1) to furnish veterinary advice and nursing for animals whose owners cannot afford to pay for them; (2) to provide veterinary advice and nursing for animals brought in from the street; (3) to despatch ambulances to bring in injured animals from the street. In twelve months no fewer than 10,973 patients entered the animals' hospital and were treated. The building is a large, well-appointed one, and all the attendants have been chosen because of their love of animals as well as their efficiency. Distinguished veterinary surgeons donate their services. This interesting and humane institution is at No. 1 Hugh Street, Belgravia Road, S. W., London.

TAKE CARE OF THE BIRDS

The season of snow being here, it is incumbent on all humane persons to draw the attention of family members, neighbors and the general public to the great need there is, when the ground is covered with snow, of furnishing food to birds in city and country. A little chaff or other seeds scattered on window ledge or about the door are very attractive to winter birds, as are bread and cracker crumbs and pieces of suet; also furnish drinking water whenever the temperature permits. The great service rendered by birds has been thus summarized: They act (1) as destroyers of injurious insects; (2) as destroyers of noxious plants; (3) as pollenizers of plants; (4) as scavengers; (5) as makers of soil; (6) as food (both for man and for poultry, song birds and edible fishes), and (7) as furnishers of clothing, used in the arts.

MOST IMPORTANT GATHERING OF THE YEAR

A large gathering of humanitarians met in New Orleans on 17 November to take part in the thirty-second annual convention of the American Humane Association—the federation of all anti-cruelty societies, both those devoted to the interests of children and all the S. P. C. As. The convention was distinguished by having the Governor of Louisiana make the opening address, his subject being, most appropriately, The Relation of the State to Anti-Cruelty Work. The president of the Association, Dr. William O. Stillman, spoke on the relation of anti-cruelty work to other societies as well as the State, and it is especially cheering to learn that it was a local minister, the Rev. H. Elmer Gilchrist, of the First Unitarian Church, New Orleans, who undertook to impress upon the public the claims of the dumb creatures, in his address on The Man and the Brute. Dr. Albert Leffingwell, that staunch friend of animals and that aggressive opponent of vivisection, discussed How Shall the Public Be Reached? Among the many other valuable addresses made by distinguished men and women was one by H. C. Preston, Superintendent of the Brooklyn S. P. C. C., who preached the gospel of efficiency in administration, the exact title of the address being The Value of System in Conducting Anti-Cruelty Work.

One of the most generally helpful papers was that by Mrs. A. F. Branch, secretary of the Michigan State Humane Society, on How to Make an Anti-Cruelty Society Successful in a Small Town.

OTHER GOOD PAPERS

Put a Stop to the Traffic in Wild Birds, Animal Endurance Races, Traveling Agents for Humane Societies, Anti-Cruelty Conditions in New Mexico, Horse Vacations, and Practical Charity for Work Horses, were among the most important of the addresses. A notable contribution to the conference was Mrs. Huntington-Smith's admirable exposition of Model Boarding Stables, there being only one such stable in the country. This is run by The Animal Rescue League of Boston, a humane society of which Mrs. Smith is the executive. The pity is that all the world of newspaper readers will not have the opportunity to study these valuable and informing addresses, since the expense of circulating them generally is too great a tax on the treasury of the Association, which, because of a lack of funds, is forced to curtail and omit much useful work in the way of publicity.

MEMORIAL FOUNTAIN FOR WAR HORSES

An Englishman, Mr. Teb, of Rede Hall, Burstow, England, has caused to be erected a memorial fountain for horses, which is inscribed as follows: "In memory of the mute fidelity of the four hundred thousand horses, killed and wounded at the call of their masters during the South African war, eighteen hundred and ninety-nine to nineteen hundred and two, in a cause of which they knew nothing, this fountain is erected by a reverent fellow creature."

PRESS AWAKENING TO CRUELTY TOWARDS CAPTIVE ANIMALS

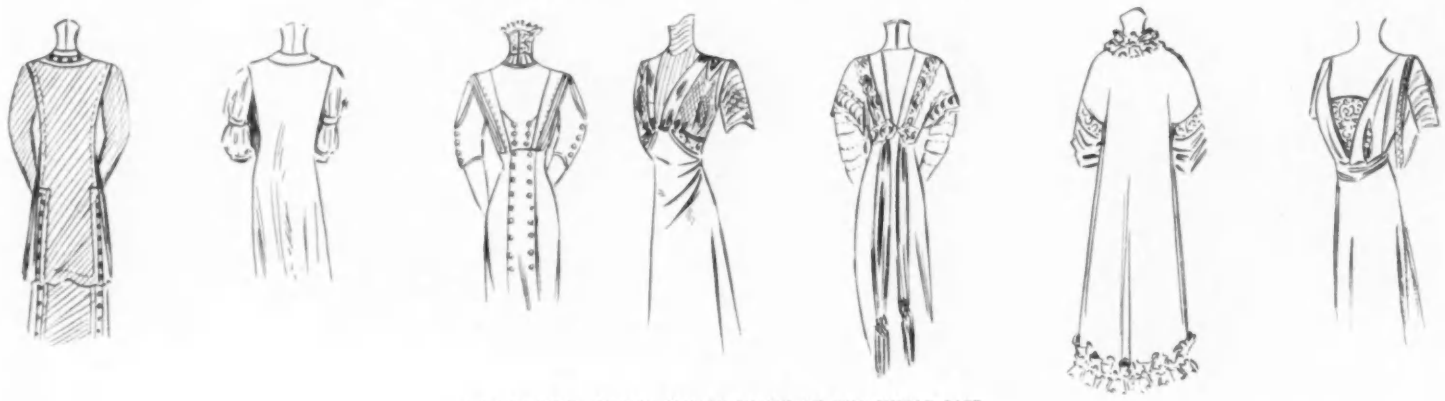
A recent editorial utterance of the Los Angeles Daily Times, one of the most ably conducted journals in the west, is being circulated in humane circles. Its subject is wild animals in captivity, and the views expressed are those of an enlightened writer. Our treatment of these animals is shown up in the light of truth, and an effort is made to bring the general public to a realization of the great wrong they are thoughtlessly encouraging. We take animals from their natural state and environment and subject them to long and intensely trying voyages, bring them into alien climates, give them unnatural foods, and torture them into a submission which must necessarily be more or less cruel. We deprive them of their liberty, and give them in place of their free native forest, desert or jungle, an iron cage barely large enough for them to turn about in, with no escape from the nearby, constant staring of human eyes, the teasing of human voices, the tantalizing of human brutes—all this to gratify our curiosity. Let even the least imaginative or sympathetic onlooker see the Polar bears in Lincoln Park, Chicago, on a hot day, stepping, stepping, back and forth upon a cake of ice, scarcely large enough for standing room, panting for breath with hanging tongue, and the hideous cruelty cannot but be realized. By what right, except that of might, asks the Times, do we capture free creatures and confine them for life in quarters which would drive to madness the domestic or human animals? "The handwriting is on the wall" for both "zoos" and performing animal acts, and those who would be thought progressive had best join the ranks of the anti-cruelty advocates who are leading this reform.

INTERESTING AND IMPORTANT EVENT

The Rochester Cat Club is holding its first Annual Cat Show at Dansville, N. Y., 17 to 19 November, inclusive. The cages are new, being built for the occasion on the very latest pattern, and the sanitary arrangements are of the very best. A handbook gives in great detail the rules of the Cat Fanciers' Association (of which the Rochester Club is a member), rule 12, for example, stating that prior to the judging there shall be no decorations on cages to indicate the identity of the cattery or exhibitor. The long-haired cats include neuters, novice and kitten classes. Short-haired cats include the Siamese and Manx cats, all colors, neuters and kittens. About fifty silver cups are offered by the various clubs, besides trophies and a long list of medals. So numerous are the prizes that it seems as though hardly a puss in the show will go without winning something. The official premium programme, with its club rules and prize lists, conveys an impression of excellent administrative ability.

INSPECTION FARCE IN VIVISECTION

That aggressive anti-vivisectionist, Miss L. Lind-Af-Hageby, in the course of her lectures, has much to say of the farce of inspection. In two years—1904-'05—there were 89,581 experiments on living subjects in England and Scotland, and of this large number the two inspectors for Great Britain, Dr. G. D. Thane and Sir James Russell, witnessed but 93, and this at a cost to the country of 2,550 guineas! The latter inspector, in answer to a question, stated that when he happened to have a day or a half-day free from other duties, he uses this spare time for inspection! Every year the chief inspector, Mr. Thane, presents a report to Parliament, showing the number and nature of experiments performed. The peculiar value (?) of this report lies in the fact that it is based entirely on the account which vivisectors choose to give of their own proceedings. Farcical indeed are such goings on, and were it not that it makes for unrestricted vivisection, with all the horrors that implies, the subject of inspection in Great Britain would be beneath contempt. The lecturer insists that the proper inspector is a competent veterinary surgeon and a person qualified to understand the symptoms of distress and pain in animals—often differing entirely from those in man—moreover, one particularly well trained to comprehend the vagaries of vivisectional anaesthesia.



REVERSE VIEWS OF THE MODELS SHOWN ON THE MIDDLE PAGE

Seen on the Stage

THE BOYS AND BETTY

One of the brightest, sprightliest, wholesomest entertainments New York has had this season is The Boys and Betty, which is now at Wallack's Theatre. The programme calls it a musical play, but that does not give you more than an idea of what the performance really consists, because dainty Marie Cahill is there—and that means much. Miss Cahill is the star, but, thanks to her good sense, she is vastly different from the majority who are laboring under the delusion that they are stars, when, as a matter of fact, they belong in the chorus. Marie Cahill treads a different path, and the chances are that before long she will have imitators.

There is no strewing of flowers, shouting of the stage populace or flourish of the orchestra to announce the entrance of the star in The Boys and Betty. She merely drops in, very casually, in the place which is properly hers in the progress of the performance. She slips in almost before one is aware of the fact and picks up her lines and action without any frills or contortions. Then there are no chorus men to block the stage, and the shop girls wear such good looking gowns and move about so naturally that they seem quite like the average array of show femininity.

Added to these excellent features are others, musical and otherwise, and the sum total is a big credit mark for Miss Cahill, her associates, George V. Hobart, who wrote the book and lyrics, Silvio Hein, the composer, and those who prepared and staged the production.

Betty, an American girl who is unfortunate in being married to Casimir Barbeau, a French musician who claims genius as his chief worldly asset, has four young student admirers. Their love is mostly platonic, and Betty sails along serenely until a bit of good fortune appears, in the shape of an engagement for her worthless husband to play at an affair given by a wealthy Southerner, Major Gordon. Barbeau's empty head is turned by the momentary bit of sighted prosperity, and he informs his wife that she is in his way, which causes Betty promptly to pack her bag and proceed to get out of it.

Betty proceeds to Paris, borrows money to set up a smart shop, sends for the loyal boys, and a year and a half later she is well on the road to prosperity. But Christmas Eve comes around, and with it the scamp of a husband. The laws of France give him the right to one-half of his wife's business, and he endeavors to get what the law allows. But it chances that he forgets of the laws against bigamy, and in the end it is discovered that he has married again. This puts an end to him of course, and it works out towards Betty's freedom, enabling her to give her heart where it has already wanted to go.

One of the cleverest ideas, as expressed in a musical ensemble number, is The Tettrazini Family, in which Miss Cahill, Eugene Cowles, Clara Palmer, the four young men playing "the boys," and Edgar Atchison-Ely took part. Each of the first three, and Mr. Ely, sang a little solo, which represented some type of singer on exhibition before an audience, with a chorus at the end. It was well worked out, and was redemanded time after time. Take Plenty of Shoes, and Just a Little Farther were other songs, sung by the star, which caught—and are likely to hold—the popular fancy. Eugene Cowles, whose vocal efforts are far better when he sings with moderate voice and does not shout his head off, did well with Girls, Girls, Girls.

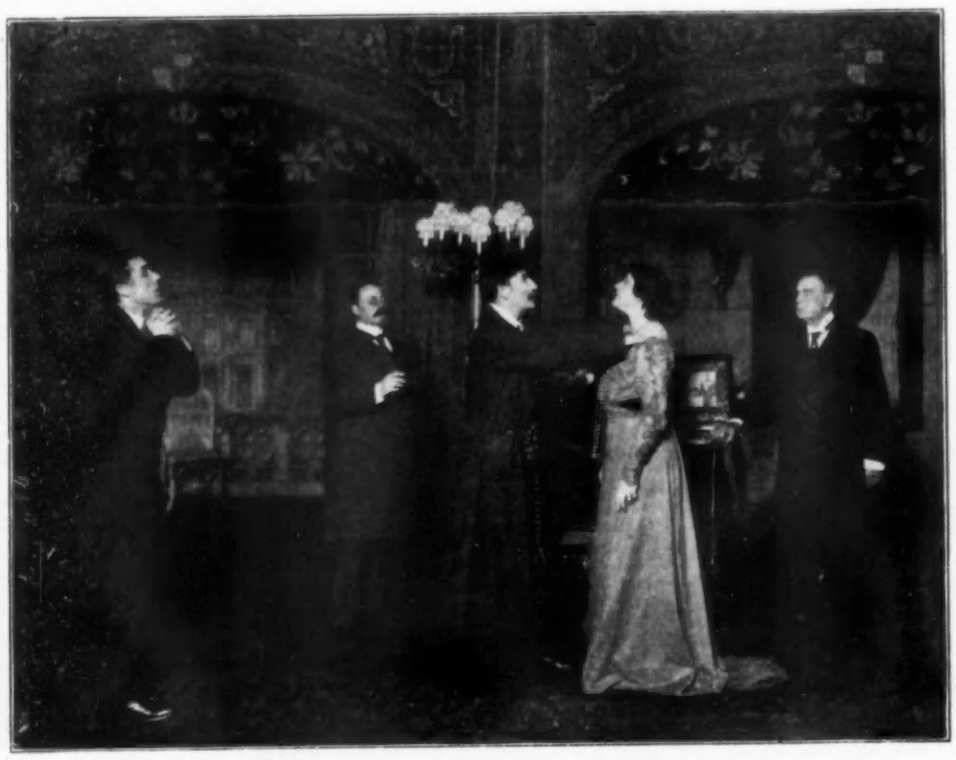
John E. Kellard, playing Barbeau, was the eccentric, rattle-brained musician he was supposed to represent, and James B. Carson and Edgar Norton did well as two of the boys. The rest of the company fitted into their parts and helped to make the performance smooth and effective.

FRITZI SCHEFF

Miss Scheff is to appear in a new comic opera, The Prima Donna, at the Knickerbocker Theatre, 30 November

MISS BARRYMORE AS LADY FREDERICK

There can be no doubt that Ethel Barrymore's latest play, Lady Frederick, is bright and entertaining. And although many who are pleased to see this young woman appear always to the best advantage will, for a time, be disappointed, in the end it will disappear, for near the close of the play Miss Barrymore looks quite her best, and this is saying considerable. Mr. Maugham, the Englishman who is just now the vogue in London, is the author of Lady Frederick, as he is of the play in which John Drew is appearing, Jack Straw.



WILLIAM FAVERSHAM, MORTON SELTON, H. COOPER CLIFFE, JULIE OPP, AND CHARLES HARBURY

In The World and His Wife, at Daly's Theatre

GRACE HAZARD

A favorite vaudeville actress who presents a clever sketch entitled Five Feet of Comic Opera, and plays the bag pipes

He has put together a rather clever work, which aims to show how an eligible woman, fond of table play at Monte Carlo, a spendthrift and super-inclined towards getting into debt, may lift herself to a higher level and voluntarily place herself in her true light before the man who is infatuated with her. It is rather to her own advantage, in some respects, that she does this, but she is shown as a far better person than many of the people who have maligned her, and the youthful suitor is thoroughly disillusioned. There are the relatives, also, of Lord Mereston—one of three devoted to Lady Frederick—who endeavor to kill the match, and there are others in the play who fit into the surroundings and help the situations at the right moments. There are many clever sayings by Lady Frederick, and there are not many dull moments in the performance, which moves smoothly and is capably carried, in addition to Miss Barrymore, by Bruce McRae, Norman Laarp, Charles Hammond, Jessie Milward, Arthur Elliott and others.

A NEW RACING PLAY

Paul Armstrong's new racing drama, Blue Grass, opened last week at the Majestic Theatre, and here it will be possible to get a glimpse of "what has been in New York" without in any way endangering one's personal liberty. The story is laid in Kentucky, at a stock farm and, later, on a race-track, and concerns the rehabilitation of the fortunes of one Colonel Taylor through the victory of his horse, Blue Grass. Incidentally, there are other matters of importance, one of which concerns the rascally efforts of an unscrupulous person to secure possession of a fine brood mare belonging to the Colonel. It is all quite exciting, even if nothing especially new is presented.

GOSSIP

Little Nemo, which bids fair to be one of the most popular successes New York will have this season, continues its bright and colorful way at the New Amsterdam Theatre, where there are few vacant seats at any performance. The piece is running with increased smoothness, and Billy B. Van, Joseph Cawthorn, Harry Kelly, Master Gabriel and the hundred other principals and assisting performers are doing themselves credit.

A Gentleman From Mississippi shows no diminution of popularity over at the Bijou, and both Thomas Wise and Douglas Fairbanks are thanking their stars (joint) that Mr. Fairbanks's first stellar effort suffered an eclipse. This play is a hearty, healthful affair and worth seeing.

At the American Theatre vaudeville of excellent class continues to attract. Last week George Fuller Golden, Daisy Lloyd, Felix and Caire, Maude and Sidney Wood, Alice Raymond & Co., Australian Tree-Fellers, and others provided the entertainment. This week the bill is headed by Harry Lauder.

At Keith & Proctor's Fifth Avenue Theatre last week Joseph Howard and Mabel Barrison were among the principal entertainers. Others who were seen and heard were White and Stuart, Amy Anderson & Company, Charles Falks Semon, Six American Dancers, James and Sadie Leonard, the Florenze Troupe, and Willa Holt Wakefield. The bill this week promises well. At the 125th Street Theatre Alice Lloyd, John T. Kelly & Co., and Scott and Wright were among last week's features.

Mike Donlin and Mabel Hite amused audiences at the Colonial Theatre last week. Winsor McCay, Charlie Case, Ryan and Richfield, the Elite Musical Four and others helped to fill out a lengthy and commendable programme. At the Alhambra McIntype & Heath headed the bill, which also included Emmett De Voy, Claire Romaine, Countess Rossi, Harry Tighe & Co. and others.

Ezra Kendall, whose monologues are always a source of keen enjoyment to vaudeville-goers, was the chief attraction last week at Hammerstein's Victoria, where Rice & Cohan, Maggie Cline, Annie Yeamans, Ward & Curran, Will H. Fox, Rooney & Dent, and the Longacre Quartet contributed to an unusually good bill.

ETHEL BARRYMORE

Miss Barrymore is appearing as Lady Frederick at the Hudson Theatre

The Traveling Salesman, at the Gaiety Theatre, continues to dispense laughs and good-natured entertainment to the evident enjoyment of the liberal attendance. The run is announced as indefinite, which pleases James Forbes.

Lulu Glaser in Mlle. Mischief, at the Lyric, grows more buoyant with each performance. It is a long time since this clever comedienne has had so excellent a chance to display her talents. The assisting members of the cast are able.

J. E. MILTERN, VERA MC CORD AND EDWIN ARDEN

In Via Wireless at the Liberty Theatre

Marcelle, at the Casino, with Louise Gunning at the head of the cast, has caught the favor of the public, and is brighter and better than during the earlier performances.

The Girls of Gottenberg, with Gertie Millar, James Blakeley and the rest of the excellent company playing this musically tuneful affair, are losing none of their popularity with the audiences at the Knickerbocker.

May Irwin, in the curtain-raiser, Mrs. Peckham's Carouse, and Alexandra Carlisle in The Mollusc, at the Garrick, are winning new laurels right along.

The Man From Home is a man of good quality, as Will T. Hodge plays him, and the Astor Theatre is still holding fast to this play, which ran all last season in Chicago.

This week will witness the close, in this city, of Paid in Full. Next Monday Annie Russell, in The Stronger Sex, will be seen at Weber's.

Mrs. Fiske opened her present season Tuesday night at the Hackett Theatre in Salvation Nell. The play, which was spoken of in these columns recently, will be reviewed later.

THEATRES

Academy of Music—Evenings 8.15; Wednesday and Saturday matinees 2.—The Red Mill; Montgomery and Stone.

Astor—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Man From Home; Wm. Hodge.

Belasco—Evenings 8.20; Wednesday and Saturday matinees 2.15.—The Devil; Mr. Geo. Arliss.

Bijou—Evenings 8.15; Wednesday and Saturday matinees 2.15.—A Gentleman From Mississippi.

Broadway—Evenings 8.10; Wednesday and Saturday matinees 2.15.—The Golden Butterfly; Grace Van Studdiford.

Casino—Evenings 8.15; Saturday matinee 2.15.—Marcelle; Louise Gunning.

Circle—Evenings 8.15.—The Man Who Stood Still; Louis Mann.

Criterion—Evenings 8; Saturday matinee 2.—Samson; William Gillette.

Daly's—Evenings 8.30; Wednesday and Saturday matinees 2.20.—The World and His Wife; Mr. Wm. Faversham.

Empire—Evenings 8.30; Wednesday and Saturday matinees 2.20.—Jack Straw; Mr. John Drew.

Gaiety—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Traveling Salesman.

Garrick—Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Mollusc; Joseph Coyne and Alexandra Carlisle. Curtain-raiser, Mrs. Peckham's Carouse; May Irwin.

Hackett—Evenings 8.15.—Salvation Nell; Mrs. Fiske.

Herald Square — Evenings 8.15; Wednesday and Saturday matinees 2.15.—The Three Twins; Bessie McCoy and Clifton Crawford.

Hudson—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Lady Frederick; Ethel Barrymore.

Knickerbocker—Evenings 8.10; Saturday matinee 2.15.—The Girls of Gottenberg; Miss Gertie Millar.

Liberty—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Via Wireless.

Lyceum—Evenings 8.15; Thursday and Saturday matinees 2.15.—Love Watches; Miss Billie Burke.

Lyric — Evenings 8.15; Saturday matinee 2.15.—Mlle. Mischief; Lulu Glaser.

Majestic—Evening 8.15; Saturday matinee 2.15; Blue Grass.

New Amsterdam — Evenings 8; Wednesday and Saturday matinees 2.15.—Little Nemo; Joseph Cawthorne and Master Gabriel.

New York—Evenings 8.20; Wednesday and Saturday matinees 2.15.—The American Idea; George M. Cohan.

Savoy — Evenings 8.15; Thursday and Saturday matinees 2.15.—The Servant in the House.

Stuyvesant—Evenings 8.15; Thursday and Saturday matinees 2.15.—The Fighting Hope; Blanche Bates.

Wallacks—Evenings 8.15; Saturday matinee 2.15.—The Boys and Betty; Marie Cahill.

Weber's Music Hall—Evenings 8.15; Wednesday and Saturday matinees 2.15.—Paid in Full.

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ART

(Continued from page 830.)

EXHIBITIONS TO COME

New York. Fine Art Gallery. Annual winter exhibition of the National Academy of Design. Oil paintings and sculptures. 12 Dec. to 9 Jan. Exhibits received 23 and 24 Nov.

Chicago. Art Institute. Arts and Crafts Society. 8 to 22 Dec.

Philadelphia. Pennsylvania Academy of Fine Arts. Sixth Annual of the Philadelphia Water Color Club. 23 Nov. to 20 Dec.

Washington. Corcoran Art Gallery. Second contemporary exhibition of American oil paintings. 7 Dec. to 17 Jan.

GOSSIP

THE press view of the Nineteenth Annual Exhibition of Oil Paintings and Sculpture of the Art Club of Philadelphia was held last Friday evening. The exhibition opened to the public last Monday, and will continue until 20 December.

An exhibition of drawings made for reproduction, and by its members, was held last week at the Salmagundi Club. These included colored illustrations, black and white work, and all kinds of illustrative art. Among the interesting work may be mentioned Charles S. Chapman's effective Klondike scenes, a number of Indian subjects by Dixon, studies of western life by Mr. Wyeth, of early American types by Arthur William Brown, which show keen powers of observation. Edward Penfield's animals are always accurately drawn, and show sympathetic insight into animal nature. Hy Mayer, Karl Anderson, Howard McCormick are all well represented, as are E. C. Peixotto, Gustave Cimiotti, and other artists well known to magazine readers.

Paintings and drawings by Howard Pyle, exhibited recently at the Pratt Institute, Brooklyn, are now on view at the Macbeth Galleries.

Etchings by William Walker, Charles J. Watson, Frank Short, Lester Hornby, Eugene Bejot, and others are on view until 29 November at the Wunderlich Galleries.

The news that Charles Dana Gibson has abandoned the idea of devoting himself to painting, and has resumed his black and white work will gratify the many who have missed him from the field of magazine illustration. Mr. Gibson has gone west under contract to supply Collier's Magazine with a number of pen and ink studies of types of Americans in every walk in life, and from all sections of the country.

A collection of etchings by Joseph Pennell, including work done by this artist when a student at the Pennsylvania Academy of the Fine Arts, down to his late subjects, the New York sky-scrapers, is being shown this week at the Grolier Club. A number of Mr. Pennell's London subjects are also included.

Nearly a hundred fine examples of the engravings and etchings of Albert Dürer, some of the portraits very rare specimens, are on view for this month at the Keppel Galleries.

Another exhibition of the month is that of engravings by Lucas van Leyden, at Mr. R. Ederheimer's Print Cabinet. This exhibition is open to the public until 9 P. M. on Wednesdays and Saturdays.

Oils, water colors and etchings by Miss E. Mildred Walker are on view until 28 November at the Powell Art Gallery.

At the Art Museum, Worcester, Mass., an exhibition of paintings of the French chateaux country, by Alson Skinner Clark, is being held. In the same building the fifth annual exhibition of photographs is also on view. The display includes photographs by individual American exhibitors, as well as groups sent by various photographic clubs of this country, a number of foreign photographs, loaned by different individuals, and a group of colored plates by Helen Messinger Murdock.

Gifts to the Metropolitan Museum of Art for this month include a landscape painting, The Oxbow, by Thomas Cole, given by Mrs. Russell Sage; a collection of fifteen paintings by different artists, given by Mrs. George W. Collord, in memory of her first husband, Josiah M. Fiske. The collection includes paintings by Detaille, Gerome, Meissonier, Munkacsy, etc.; Rodin's bronze group, Le Mainde Dieu, presented by Mr. Edward D. Adams, one of the trustees of the museum, and a fine collection of lace given by Mrs. Magdalena Nuttall, of England.

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NATIONAL WOMEN'S GOLF TOURNEY

THE 1908 women's national golf tourney, recently held on the links of the Chevy Chase Golf Club, in the outskirts of Washington, D. C., proved full of surprises for the rapidly increasing number of women in all parts of the country who are devotees of the Scotch game. The notable feature of this six-day tournament was the winning of the national championship by Miss Katherine Harley, of the Fall River Country Club, Fall River, Mass.

In the estimation of many feminine enthusiasts on the subject of golf, the playing of Miss Harley throughout the contest that resulted in her victory was the most sensational that has marked a woman's tournament in more than half a decade. There were few persons who believed, in advance of the tournament, that Miss Harley had any chance to win the coveted title. To be sure, she had twice been in the semi-finals for the national title—first at Wheaton, Ill., when she was defeated by Miss J. Anna Carpenter, now Mrs. Hall, and the second time at Merion Cricket Club, in 1904, when she was put out by Miss Georgianna Bishop, who that year won the championship. However, neither of these appearances would have justified any expectation of the manner in which her play at the 1908 tournament outclassed the entire field—a field which included a number of titleholders of former seasons.

Miss Harley's opponent in the finals was Mrs. Theodore Howard Polhemus, of Brooklyn; Miss Curtis, of the Essex Country Club, Manchester, Mass., who held the title since the tournament of 1907, having been defeated earlier in the tourney. Another famous player who went down to defeat, after a brave fight, was Mrs. Caleb Fox, of Philadelphia. A surprise of the tourney was the exceedingly creditable showing by Miss Marion Oliver, of Washington, D. C., daughter of the Assistant Secretary of War, and a young woman who has not given to golf anything like the time or attention bestowed by many of the women whose skill she tested.

The social side of the tournament of 1908 was emphasized by reason of the fact that it was held at the Chevy Chase Club, the famous playground of officialdom at the national capital. Miss Ethel Roosevelt, daughter of the President, and members of the families of many of the leading officials were in the "gallery" that followed the players over the course.

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FROM 50 to 75 per cent. can be saved on gas bills by the use of a new petrol-air gas, invented by a British citizen. The gas is made by the carburetting of air with a small proportion of petrol vapor, the resultant mixture being highly illuminating, non-explosive, without smell, and without injurious effects if inhaled. Applied to special burners, it burns with great power and gives off sufficient heat to be serviceable for either cooking or heating purposes as well as for lighting.

This gas costs just under 24 cents a thousand cubic feet to produce. A 125 candle-power burner when in use costs one-fifth of a cent an hour and will light a large room. For the cost of 2 cents enough gas can be supplied for eight hours to a radiator capable of heating an ordinary room.

THE IMMIGRATION MOVEMENT IN SIBERIA

ON 10 December, 1892, the Trans-Siberian Railway committee was created to colonize the land opened by that road, and generally to promote the economic development of Siberia. The committee began at once to promote emigration from European Russia to Siberia, and as a result of their endeavors, not merely did the numbers of the emigrants greatly increase, but their mortality rapidly diminished. At the present time every colonist arriving in Siberia receives 37 acres of land free, paying no taxes on this land for the first three years, and only half the regular taxes for the next three. Penniless emigrants have their passage paid by the Government, and wood from the Crown lands to build their houses. During 1907 over 500,000 persons, according to the latest official figures, emigrated from European Russia to Siberia, and of this record-breaking number fewer than ever before returned to their former homes.

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THE GUEST OF QUESNAY. By Booth Tarkington. Author of Monsieur Beaucaire, The Gentleman from Indiana, etc. Illustrations by W. J. Duncan. The McClure Company. $1.50.

Mr. Tarkington's new story, The Guest of Quesnay, is a romance of morbid psychology. The author has long been fond of France, and accordingly the scene of the new story opens in Paris with a clever, though far from brilliant, bit of description. We are immediately introduced to the youth, an American multi-millionaire, whose subsequent mental states are to be the centre of interest throughout the book. American artists, Frenchmen of various kinds, several charming American women, a gigantic German man of science, and a vulgar American young man with a dialect especially invented for him by Mr. Tarkington are some of the characters that take part in the proceedings. The tale is told autobiographically by a more modest person than usually has the autobiographic role in the modern novel of adventure. Most readers will think Mr. Tarkington's women and the German professor the best things in the book. The author, as usual, is a little self-conscious in the description of French life and in his use of the French language. It would be too much to say that his story is well constructed, though it is certainly ingenious, and while the style is far from assured, it is much better than that of some writers who are appealing with success to the American public.

THE BOOK OF THE PEARL: THE HISTORY, ART, SCIENCE, AND INDUSTRY OF THE QUEEN OF GEMS. By George Frederick Kunz, A. M., Ph.D., and Charles Hugh Stevenson, LL.M., D. C. L. New York: The Century Company. $12.50 net; by prepaid express, $12.90.

One of the most beautiful publications of the season, and one having not alone beauty of illustration and mechanical execution, but popular interest and scientific importance in the text, is The Book of the Pearl (The Century Co.), by Messrs. Kunz and Stevenson, each an expert in the subject treated. Mechanically the volume is a royal quarto of 550 pages, admirably printed, beautifully decorated, richly bound in a gold-tooled cover with white decorations simulating pearls, a style that might well be repeated in the leather binding that many owners of the book will wish to have, and fitly illustrated with photographs, drawings, and richly colored prints. It should be noted that Mr. Kunz has long been the chief gem expert of the most famous American jewelers, while Mr. Stevenson is a skilled employe of the United States Fisheries Bureau. In their preface the authors make acknowledgment of aid to more than one hundred persons distinguished in many walks of life, and at the end of the book is a bibliography indicating many works consulted in the preparation of the volume.

Messrs. Kunz and Stevenson have discussed pearls in all ages, have given the latest theories as to the origin of natural pearls, have told at length, and in a most interesting fashion, of the pearl fisheries the world over, and have described minutely the many varieties of pearls, and their relative value as gems. There is an elaborate chapter on the commercial valuation of pearls. There is also a chapter on famous individual pearls and pearl collections, and throughout the work there is frequent reference to the pearl in literature. Curiously enough, in this connection, a famous and beautiful passage from Matthew Arnold's Sorhab and Rustem is credited to Sir Edwin Arnold, a passage extremely characteristic of the former poet, and one that the latter could hardly have written. Some of the most interesting facts of the volume are those that tell of our native American pearl fisheries, and here will be many surprises for those who do not know the importance of the trade in the United States. It is estimated that half a million persons are engaged in the pearl industry the world over.

The illustrations to this unusual volume, more than one hundred in number, are executed with great care and success, and are of singular interest. The frontispiece is a beautiful colored portrait of the Czarina of Russia. There are many other portraits of women, living and dead, and some of Oriental potentates richly decorated with pearls. Many famous individual pearls, and many necklaces, diadems, and the like, are illustrated in a fashion that reproduces with great fidelity the lustrous beauty of the originals. There are also many illustrations intended to make clear the growth of the pearl in its shell, the form and size of pearls in natural condition, and the commercial features of the pearl industry. We can thus follow the pearl from the hands of the wet and naked diver in the Persian Gulf to its destination on the bosom of some noble or royal lady. Altogether, The Book of the Pearl is one of the most sumptuous, and at the same time one of the most instructive volumes issued from the American press in a dozen years. Incidentally, the text not infrequently suggests the eternal social and economic problem, especially when we learn how small is the price of the pearl in the hands of him that risks life and health to snatch it from the deep, compared with its price in the display case of the jeweller.

THE OTHER AMERICANS: THE CITIES, THE COUNTRIES, AND ESPECIALLY THE PEOPLE OF SOUTH AMERICA. By Arthur Ruhl. Illustrated. Charles Scribner's Sons. $2 net.

Arthur Ruhl vindicates the claim of the South American states to a more respectful treatment at our hands in his book, The Other Americans, a volume of travel and observation written with liveliness, penetration and sympathy. He admits the defects of civilization and government in the smaller northern states of South America, he recognizes that even Chili is a republic organized on an aristocratic rather than a democratic basis, but he sees the elements of strength and hope in nearly all the states, and especially in Argentina and Brazil. The mere statement of areas is sufficiently impressive when we come to think of the South American states. Brazil is as large as the United States with Alaska included. Argentina, the third grain-growing state of the world, has nearly half our area. There are other of these states twice or three times the size of France.

Nothing is more remarkable in South American civilization than the growth of the cities. Buenos Ayres and Rio Janeiro are truly great towns, with an enterprising and brilliant press, excellent means of local transportation, fine parks, and great opera houses, where the greatest singers of the world are heard.

Of course the discouraging thing in South America is the degradation of the masses, a condition that in some of the states makes true democratic government impossible. Argentina, however, has a hopeful mixed population, mainly of Latins with little of the aboriginal tincture and less of the African. In most of the other states the debased aborigines are an inert mass, but in Chili the workingmen are beginning to organize for their rights. Even the hermit state, Bolivia, tucked away in the interior and lifted thousands of feet above sea level, shows marks of hopeful progress. Brazil, with 20,000,000 inhabitants, has an enormous mass of aborigines, negroes and people of mixed blood. Mr. Ruhl finds that the Brazilians are inclined to the theory that the Portuguese stock has been improved rather than debased by the negro admixture, and he saw little or no evidence of race feeling.

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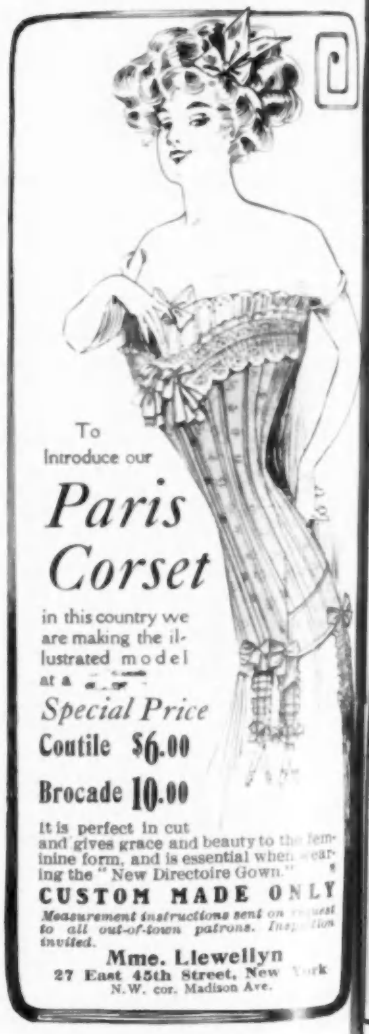

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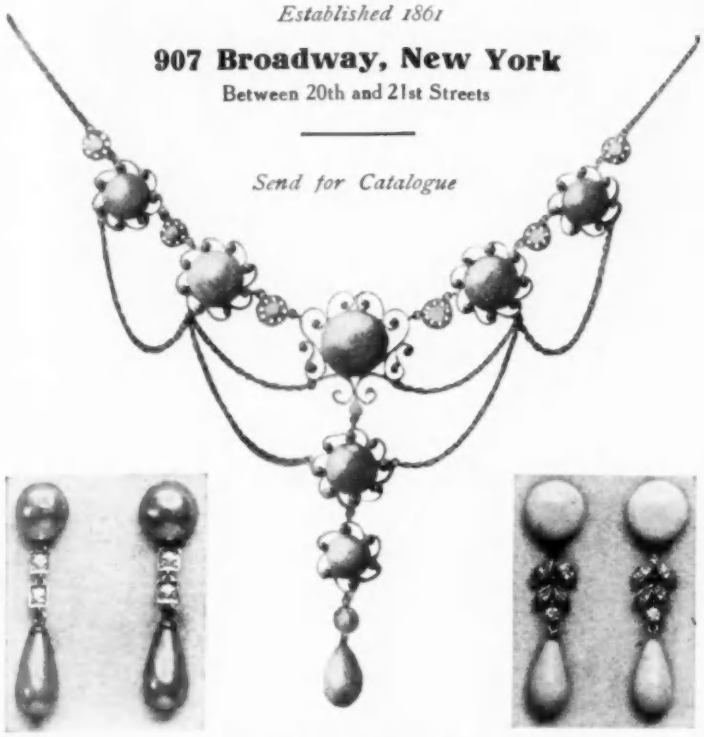

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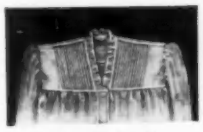

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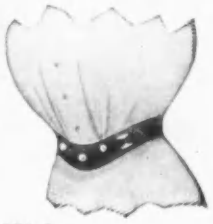

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INTERESTING BOOKS

McClurg & Company issue this year The Washington Year Book, uniform with The Lincoln Year Book of two years ago and The Franklin Year Book of last year. The volume is oblong, and bound in light brownish-gray boards ornamented with vignettes of Washington. There are quotations from Washington's writings for each day of the year, a good frontispiece portrait, and page decorations in brown ink. Washington is not impressive in quotations, for his style was too ponderous to be epigrammatic, but perhaps those who do not demand sparkle may enjoy the book. It sells at $1.

Mr. Joseph C. Lincoln made a successful début in literature a few years ago as the delineator of the Cape Cod type of ancient mariner. Cap'n Eri and his two pals were certainly about as real and brimming over with native humor as any people we have ever encountered in the pages of fiction. Since then this author has become an almost constant contributor to the magazines, but apparently not one of his short stories has approached Cap'n Eri in originality or charm. The Old Home House (A. S. Barnes & Co.) contains half a dozen or more tales loosely strung together and having certain characters in common, such as the two old sea captains and Peter Brown. These stories are all fairly readable, but only the first one, entitled Two Pairs of Shoes—in its spontaneity and delicious humor, is entirely worthy of the creator of Cap'n Eri. The Old Home House, by the way, was a boarding house for city folks and formerly appertained to the lamented Aunt Sophrony.

For a humorous book a good title is half the battle, and John Kendrick Bangs must have felt jubilant when he hit upon Alice in Blunderland as the name for a possible satiric volume. This is the title of his amusing little skit at the expense of the municipal ownership idea. Of course Alice, and the Hatter, and the March Hare, and the other friends of everybody appear in the tale, but Mr. Bangs owes little else to the author of Alice in Wonderland and he was surely in very good fooling when he worked out the scheme of this book. Whether you believe in municipal ownership or not you can hardly fail to see the fun in these pages. The illustrations by Albert Levering are in the spirit of those delightful pictures that helped to make the original edition of Alice in Wonderland a notable book. Alice in Blunderland is published by Doubleday, Page and Co., at sixty cents net.

Bishop Gore, of Birmingham, has brought together eight lectures and five sermons into a volume entitled, The New Theology and The Old Religion (New York, E. P. Dutton & Co., $1.50), and the collection forms an impressive answer from the Anglican point of view to the ideas of such men as the Rev. R. J. Campbell and Sir Oliver Lodge. In his preface the Bishop indicates his general position by saying: ". . . if Jesus Christ is God incarnate, no fuller disclosure of God in terms of manhood than is given in His person is conceivable or possible." In spite of this extremely orthodox view, however, the Bishop deals in highly tolerant spirit with the new theology. He makes the familiar argument as to miracles in general that they are natural and reasonable evidences of God's power to depart from the accustomed order of the universe. As a simple and absolutely intelligible presentation of the orthodox Anglican view, Bishop Gore's book will commend itself to the sound Episcopalians in this country, and will hardly repel those of other convictions.

RECENT FICTION

James Hopper and Fred. R. Bechdolt undertake in their story, 9009 (McClure; $1.50), to arraign the prison system of the United States. The numerals that supply title to the story express the number of a convict under sentence of eight years, and entitled to more than two years' commutation for good behavior. He dons the stripes determined to win his commutation, but the malice of "trusties" and keepers drives him to desperation, and makes of him a monster. The authors tell their tale with plausibility, and at moments with impressive picturesqueness and power. If one-half the horrors that they depict go

(Continued on page 854)

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RECENT FICTION

(Continued from page 852)

on in our prisons, the crying need of the time is prison reform, and whatever exaggeration there may be in this story, there is abundant evidence elsewhere that our prison system is a hideous blot on a civilization that, unhappily, has a good many such. Messrs. Hopper and Bechdolt have told their tale without unnecessary naked brutality. They say in their preface that the worst things shown in the book are not of rare occurrence in many prisons.

Aix is the name under which the author of Adventures of a Nice Young Man (Duffield & Co.; $1.50) conceals his identity. His book is an autobiographical story in the style of the late eighteenth century, though the time is now, and the scene New York, Washington and Europe. The author betrays some acquaintance with English literature and the ancient classics, a knowledge of life as it is lived in some circles of New York, and a singular incapacity to make his dialogue life-like or his descriptions telling. The only clever moments of the book are found in its occasional cynicism, which never has quite the point of epigram.

Strikingly unusual in subject and treatment is A Turnpike Lady (Henry Holt & Co., New York, $1.25), by Sarah N. Cleghorn, for the author has gone back to the Revolutionary period and the early constitutional days in Vermont. The story reads like a carefully studied thing in so far as it insists on the historical setting, and the people are rural Vermonters of today made a little cruder, as no doubt their ancestors were. There is humor in the tale, as one might expect from its author, and there is also pathos. Some readers may find the Vermont dialect a little tiresome, but they will endure that for the sake of the homely truth of Miss Cleghorn's scenes and characters.

Baroness Orczy goes for the scenes and characters of her novel, Beau Brocade (Lippincotts, Philadelphia, $1.50) back to the days of Charles Edward, The Stuart Pretender, and her hero is an elegant highwayman. She has told a very romantic story with spirit and sufficient restraint. There is a village blacksmith in the story, a natural shepherd, a villain of approved pattern in the person of a wealthy baronet, a peasant beauty, and a highborn heroine. Things seem to be going very hard with Beau Brocade and the young Earl of Stratton when the royal Duke of Cumberland appears upon the scene just in time to untangle the plot and make the virtuous happy.

THREE NOVELIZED PLAYS

IN The Warrens of Virginia, by George Cary Eggleston, and Strongheart, by Frederick R. Burton, each of which novels is founded on a play of the same name by William C. De Mille, we may note two excellent stories, that are decidedly the most creditable instances we have yet seen of the literary hybrid known as the novelized play.

Mr. Eggleston, himself an original novelist and journalist of some distinction, writes of the South con amore, being a native, and it is sufficient to state that he has embroidered with artistic success the framework of a stirring and popular play.

Mr. Burton, the author of Strongheart, possesses likewise the advantage of a special equipment for his work, since he has lived for years among the Ojibways in the vicinity of Lake Superior, and has consequently gained an intimate knowledge of that Indian tribe to which Strongheart belonged. While carefully observing the central scheme of Mr. De Mille's drama, Mr. Burton has developed the theme on broad lines and necessarily introduced much new material and several new characters. As an authentic study of the modern American Indian in his relations with the white man, Strongheart the novel is unquestionably well worth reading.

We are, frankly, at a loss to understand why a novel should have been evolved from the ephemeral and frivolous play by W. M. Hough and F. R. Adams, entitled The Time, the Place, and the Girl. At all events, the thing has been done, for we have seen the book. There is no need to say more, except that John W. Harding is the author.

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